MAR 14 1911

The Newest Spring Materials and Trimmings *and* a London Supplement

VOGUE

MARCH 15 1911
PRICE 25 CENTS

WHY THE ARMOUR TOILET ARTICLES LEAD THE WORLD

SUNNY France's flower-culturist gathers his lilies, the Oriental native plucks ylang-ylang, a thousand men in a thousand corners of the world garner the rarest and best of their flowers, and so they take the first step that leads to the perfect toilet products of the Armour laboratories. For it is the marvelous Armour organization that makes this perfection possible.

A large corps of chemists — each an expert — spend all their time in research work here. They take these rare essences, test them, adapt them, combine them, ever seeking new ideas.

No time, no skill, no expense is spared in the constant striving for perfection.

And, though the popular favor of Armour Toilet Articles attests the appreciation of the discriminating public, we alone are never satisfied. Each new success is but a spur to further effort.

Sylvan Soap

represents the perfection of modern toilet-soap production. It is scientifically prepared and chemically pure.

It cleanses perfectly, yet with so gentle a touch that the most tender skin is soothed. And it leaves the skin softened, vitalized — glowing with the bloom of health.

Delicate, distinctive perfumes lend to Sylvan the last touch of desirability. You can choose from six of these — heliotrope, carnation, violet, lilac, sandalwood and rose.

Yet, though the most dainty woman could demand no more, the price is but 10 cents the cake at your dealer's.

Supertar

has been aptly termed "The best friend of the hair."

For a Supertar shampoo stimulates, while thoroughly cleansing the scalp. It is a foe to dandruff and similar affections which destroy the hair. And it leaves the hair soft, fluffy, lustrous, "live."

Supertar lathers instantly — rich and snowy white — in hard or soft water. And it affords an ideal massage for the scalp.

Pressed, thoroughly seasoned and free from excess moisture, it long outlasts ordinary shampoo soaps, of which a large part wastes away with each day's use.

Let your hair have the delight of a perfect Supertar shampoo.

Transparosa

is a clear, transparent soap, every glint of light in whose amber depths sends back a message of purity to the skin.

It is perfumed with a wonderfully delicate, yet lasting attar of roses, which it took thousands of tests to perfect.

Sylvan Toilet Talcum Powder

is of exceptional high quality, and light as thistledown.

It is borated and antiseptic, and most beneficial in cases of chafed, irritated skin, sunburn, prickly heat or chapped hands. It affords a delightful aftermath to a shave or a bath, and is invisible on application.

No other powder has ever approached it in delicacy of fragrance. There are five odors — violet, carnation, lilac, heliotrope and sandalwood.

Try one, or, better still, try all of these articles. Each is its own best advocate. And we are content to abide by your judgment. All good dealers everywhere can supply you.

Made by

ARMOUR AND COMPANY

Department of Toilet Soaps

Chicago

Smart Outer Apparel for Women's Spring Wear

Values which emphasize the policy of this establishment

Tailored Suit of White Basket Weave
(Illustrated on left.) Tastefully trimmed with hercules braid, fold of pique vesting on inside and handsomely carved pearl buttons. Also made in men's serge, navy or black. ***Price, $45***

Dress of Cotton Voile
(Illustrated in centre.) Yoke, sleeves and panels of batiste embroidery and cluny insertion, trimmed with contrasting belt of crushed satin, with white crochet buckle; either black blue, pink or green. ***Price, $35***

Dress of White Striped Foulard Silk
(Illustrated on right.) Yoke and cuffs of white net, embroidered in gold, to which dainty effect the illustration does but faint justice. In Copenhagen, navy or black. ***Price, $35***

The hats illustrated are our own models. Descriptions and prices sent upon request.

Cincinnati, Ohio
West Fourth St.
Race and Vine

J. M. Gidding & Co.

564-566 AND 568 **Fifth Avenue,** 46TH AND 47TH STS.
New York

Duluth, Minn.
Superior Street
At 1st Ave., W.

The Preservers *of* My Gowns

The Old Firm *Established 1864*

Rees & Rees

Cleaners and Dyers

We are the Experts

Robes, Evening Gowns, Street Costumes, Waists, etc., perfectly and beautifully cleaned and returned ready for immediate wear.

Delicate and *Hand-Made Laces* cleaned and tinted by experts.

Lace Curtains Cleaned by us *Look Better, Hang Better* and *Wear Better* than if cleaned elsewhere.

Tender and *Delicate Curtains* have special attention and are cleaned separately.

Blankets are kept in shape and returned with that *soft, downy finish* that can only be obtained by *knowledge* and *experience.*

Portieres and *Draperies* cleaned by special process, every particle of dust being removed, or if desired, they can be *re-dyed* to match your new furnishings or *wall paper.*

We store your *Lace Curtains, Blankets, Portieres, Draperies, etc.,* during the *summer months without extra charge.* They are thus ready for you when required in the fall.

If you want good work send for us.

Let Us Quote Prices

Branch Offices

New York, 479 Fifth Ave., opposite New Library
" " 332 Fourth Ave., near 24th St.
" " 928 Sixth Ave., near 53d St.
" " 1456 Broadway, near 42d St.
" " 2071 Broadway, near 72d St.
" " 2367 Broadway, near 86th St.
" " 2631 Broadway, near 99th St.
" " 265 Columbus Ave., near 72d St.
" " 418 Columbus Ave., near 80th St.
" " 279 Lenox Ave., near 124th St.
" " 622 Madison Ave., near 59th St.
" " 766 Madison Ave., near 66th St.
" " 3779 Broadway, cor. 157th St.
Brooklyn, 513 Fulton Street
Boston, 418 Boylston Street
Philadelphia, 1037 Chestnut Street
Atlantic City, 1211 Boardwalk
Worcester, 6 Elm Street, corner Main
Lakewood, 102 Clifton Avenue

Correspondence Solicited

Executive Offices and Works:

232-234-236 East 40th Street, New York

Telephone at all Branches

Knox
Hats
The smartest
Spring
Models
452 Fifth Ave.
NEW YORK
FACTORY · IN ·
BROOKLYN · L
REGISTERED
MOVEO PT PROFICIO
KNOX
NEW YORK.

American Lady
CORSETS
Style No. 325
Batiste, 18-26, $3.50
Style No. 326
Same in
Coutil
18-26
$3.50
Style No. 241
Batiste, 18-30, $2.00
Style No. 242
Same in Coutil, 18-30
$2.00
Style
No. 263
Batiste
18-30
$3.00
Style
No. 264
Same in
Coutil
18-36
$3.00
Booklet
by
Request
Direct from Paris
From Paris we get the last word in fashions. As the proper foundation for the modish gowns of Spring and Summer, corsets have these features: the low bust; the straight, snug hip; the waist line slightly pronounced; the flat back, either medium or long. This is the general tendency in corsets, modified of course to suit the requirements of every individual wearer.
American Lady Corsets
reflect these fashion dictates to perfection, made in a sufficiently large variety of styles, so that there is a model for every figure. There is a model for your figure.
When buying, insist that you get the American Lady Corset (it means a better figure and a more perfect fitting gown for you). Also insist that you get just the right model of American Lady Corsets for your individual figure.
For any further information you may require in regard to American Lady Corset styles, or styles in general, write us, addressing your communication to our expert authority on fashions,
Madame Lyra
Care American Lady Corset Co., Detroit. She will be only too glad to respond promptly.
If you cannot buy American Lady Corsets in your town, we will send you direct the model you wish upon receipt of the retail price.
We also especially call your attention to our very exclusive line of
Lyra Corsets
which are made in an extensive variety of models in all sizes, also in a very beautiful variety of exquisite materials, silks, imported coutils and fancy batistes.
At Your Dealer's
AMERICAN LADY CORSETS, $1 to $5
LYRA CORSETS, $5 to $15
American Lady Corset Co.
New York Detroit Chicago Paris

Serpentine Crêpe

An Artistic Fabric at Small Cost

Serpentine Crêpe is a fascinating cotton fabric that is made in many beautiful plain shades and printed patterns, with an absolutely permanent crinkle.

Dainty negligees, breakfast sacques, lounging robes, matinees and tea gowns are fashioned from this graceful fabric. House gowns of all kinds, those built on flowing lines as well as the trim sort, are made of Serpentine Crêpe.

College girls find it a most practical fabric for class room dresses, as well as for simple evening frocks.

White shirt waists may be embroidered in Hungarian, Russian and other colors, while the twenty-five plain shades will match nearly any suit or skirt.

Children's school and party dresses, guimpe dresses for little girls, and Russian blouse suits for small boys made of this unique fabric, are famous for their durability and beauty.

Serpentine Crêpe lingerie makes a strong appeal to the tourist, and to all women who are deprived of home laundry facilities, as it washes as easily as a handkerchief and does not require ironing.

If not found at your retailer's, send for samples of plain colors and printed patterns, which will be sent to your address upon request.

PACIFIC MILLS - - - - - Boston, Mass.

PECK & PECK

THREE FIFTH AVENUE HOSIERY SHOPS

Exclusive Hosiery appropriate for Easter

88

89

91

92

93

90

94

95

The largest and only exclusive hosiery shops in America announce an unprecedented display of Hosiery appropriate for Easter presents.

The new conceptions include models of both imported and domestic hosiery which have never before been displayed in America.

This Easter hosiery has been selected with the view of assembling under one roof an aggregation of footwear which shall fulfill the requirements of the most fastidious and most modest dresser—the well-filled purse and the modest ones.

Our fashion expert will be glad to suggest the appropriate hosiery to wear with a particular costume.

MAIL ORDERS—Peck & Peck hosiery may be ordered by mail, and will be sent postage prepaid. State "Number" of article, size, and enclose remittance. Exchange will be made or money refunded on any purchase. Address Mail Order Dept., 481 Fifth Avenue, N. Y.

PECK & PECK
Three Fifth Avenue Hosiery Shops
230 481 588
FIFTH AVENUE
at at at
27th St. 41st St. 48th St.
New York City

The illustrations on this page represent a few Peck & Peck exclusive models of imported hosiery.

88. Parisian fad just received. All silk, black boots with lavender, pink, sky, nile, red or white tops with three rows of hand-embroidered clocks to match tops. Also in dark tan boots with lighter shade tops and clocks. $3.50 a pair.

89. Finest French all silk hose with cluster drop stitch and hand-embroidered insteps in black or white. $7.50 a pair.

90. Morley's Latest English Stocking Creation. The most successful fad—just arrived from London. Finest quality of silk in black or white with one inch open work side clocks. $3.50 a pair.

91. Children's French Silk Socks, pink, blue or white with hand-embroidered clocks, sizes: 5, 80c a pair; 5½, 90c a pair; 6, $1.00 a pair; 6½, $1.15 a pair; 7, $1.30 a pair; 7½, $1.45 a pair; 8, $1.60 a pair; 8½, $1.75 a pair; 9, $2.25 a pair.

92. Children's Shot Lisle Socks, all combinations—black and white ground. 50c a pair.

93. Children's French Silk Stockings, pink, blue or white with hand-embroidered clocks. Sizes: 5 to 6½, $1.55 a pair; 7 and 7½, $1.85 a pair; 8 and 9, $2.25 a pair.

94. Men's best quality English Shot Silk Sox—plain or with hand-embroidered clocks as illustrated—combination of colors. Plain, $5.00 a pair; with clocks, $6.50 a pair. Scarf to match, $2.50. Dinner Tie, $1.50.

95. Men's French All Silk Sox in this season's newest and smartest shades with hand-embroidered clocks. This same quality was formerly sold at $3.50; per pair, $2.75.

PECK & PECK
Three Fifth Avenue Hosiery Shops
230 481 588
FIFTH AVENUE
at at at
27th St. 41st St. 48th St.
New York City

804 805 806 807 808

Advance Spring Styles for Girls, Misses and Young Women

804–White Cotton Voile Dress; yoke and collar of fine tucked net; waist and overskirt embroidered in rose or blue, and trimmed with dotted marquisette to match embroidery.
Sizes 14 to 20 years. Price **$37.50**

805–Tailor-made Suit; fine white serge with black stripe; skirt made panel back and front; sides gored; band of material at bottom, semi-fitted coat silk lined.
Sizes 14 to 20 years. Price **$49.50**

806–White Cotton Marquisette Dress; skirt and waist embroidered in black and blue, yoke and cuffs of lace.
Sizes 14 to 20 years. Price **$17.50**

807–Three-piece Tailor-made Suit, white linen; waist, skirt and coat trimmed with batiste embroidery, braid and crochet buttons.
Sizes 14 to 20 years. Price **$59.50**

808–French Linen Dress; skirt and waist trimmed with white braid; collar and cuffs of all-over embroidery. Colors White, Rose, Lavender and Light Blue.
Sizes 14 to 20 years. Price **$27.50**

Best & Co. FIFTH AVENUE AT THIRTY-FIFTH ST. NEW YORK

In the Smartest Hats

The Hats

shown on this page represent the last word in tailored hats. As you can see, the lines make them particularly adaptable to the prevailing modes in walking costumes.

A Hint—

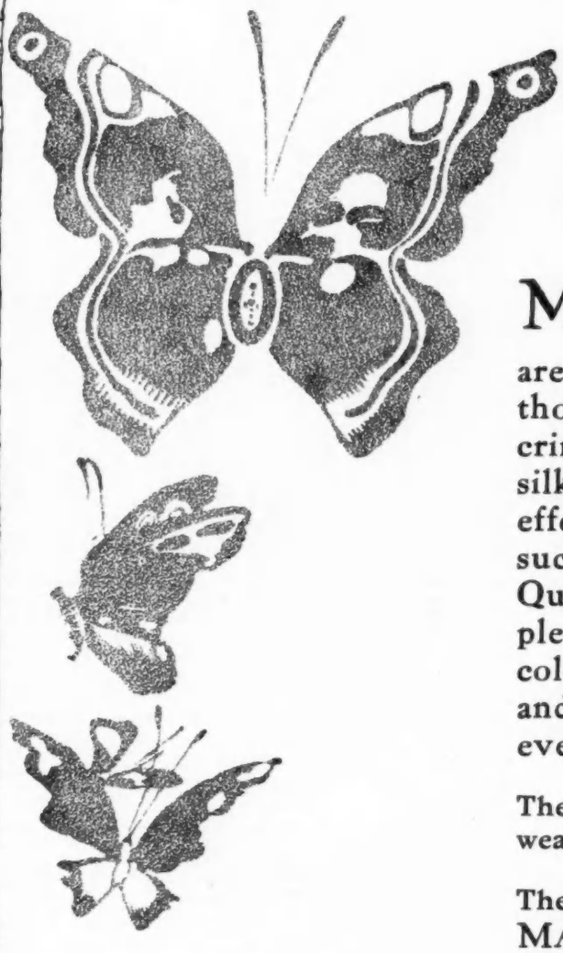
One of the season's most exquisite brides took four PHIPPS tailored hats with her wonderful trousseau for wear in the south, and later in Europe.

The infinite variety of the PHIPPS styles enables you to pick the exact lines which bring out the beauties of your face and suit your individuality. These five hats are an excellent selection in suggesting to you the exclusive lines which prevail in the entire PHIPPS collection of tailored hats.

Nos. 256-D and 333-A are the new grass hats in white and natural so very popular for the coming spring season. No. 325-A deserves a word of praise for its charming simplicity—just a beautifully shaped straw with soft white breast and wings partially covering a wide folded band of maline. Nos. 1092-A and 1030-A are walking hats of exceptionally good line.

C·M·PHIPPS

41 West 38th Street - - - - - - - New York City



Silks of Individuality

Migel-Quality Silks

are not made for everybody—but for those who know the delight of discrimination; who like to select their silks with the same careful study of effect as they do their jewels. To such silk-shoppers as these, Migel-Quality Silks are a source of perfect pleasure; their ravishing charm of color, marvellous delicacy of texture, and infinite variety of pattern satisfy every sense of the fashion lover.

The Migel-Quality mark insures worthy wear in every instance.

The silks of note today are Migel-Quality MADAME BUTTERFLY, the dainty, durable Marquisette, in colorful Chameleons and Foulard patterns;

Tussorah Shantungs and Motora Pongees, the preferred silks for street and travel; in black and natural; all fashionable shades essential to summer's wardrobe.

For sale in the Class Stores of America.

Sample card containing forty shades free on request.

MIGEL QUALITY SILKS

Week of
March 20th
"Butterfly Week"
in the
Class Stores
of America

M. C. Migel & Company

"Silks of Individuality"

465-467 Broome Street, New York

Le Papillon Corset Co.

Mme. Gardner

21 West 38th St., New York City

Telephone, 4383 Murray Hill

A WIDE range of styles—the choice of fabrics especially extensive—promptness and the best workmanship make dissatisfaction impossible.

OUR goods are universally admitted to be of superior style, fit, finish and workmanship. A booklet mailed on request.

This very unique model shows a hip confiner, built high enough to protect the waist line. In this way the very fashionable effect of being uncorseted is obtained, while the flesh below the waist line is held in a firm but supple casement.

Price, $8.00 up

Le Papillon Model, attractive for its straight, willowy lines, is particularly adapted for the figure requiring length below the waist line. Unusual ease is afforded the wearer of this corset by means of silk rubber gussets over the hips, which give perfect freedom when stooping or sitting. Made of strong white coutille firmly bound, and is daintily trimmed with fine white lace through which white satin ribbons are run.

Price $12 up

This model is made of rubber webbing. Its flexibility insures one of perfect ease and comfort. It is worn by many professional dancers and artists, where graceful pose and movements cannot be confined. The bust line is low and the only boning is at the front and back.

Price $25 up

LE CHIC BRASSIERE

Muslin	$1.00
Long Cloth	1.50
Linen	2.00
Silk	2.50
Silk, lace-trimmed medallions	3.00

"Le Gene" Dancing Corset

French Coutille
and Rubber Webbing
Price $14.00

The LE PAPILLON BUST SUPPORT

An indispensable article of dress when a shirt-waist is worn; and for golf, tennis, and other outdoor sports its advantages are manifest.

An eminently comfortable, sensible, and practical support. Extremely light in weight, and can be worn either with or without a corset. Order by bust measurement.

Sizes, 30 to 42. Extra sizes, 50c. additional.

Cotton tape and lace	$1.50
Double-faced satin ribbon	5.00
Wash ribbon	7.00

No. 1. White hemp faced black velvet, trimmed two large wings, black velvet ribbon. French ornament in center.

No. 2. Indian Red hemp faced black velvet, two Indian Red drop ornaments.

No. 3. Navy tagel faced velvet, trimmed two large navy wings—navy shiny silk ribbon around crown.

No. 4. White tagel faced black, white and black val. lace—cerise and black uncut velvet bow in front.

L. F. Castle Co., 583, 585, 587 Broadway, New York

A Variety of Lingerie Frocks. Prices from $25.00 upward.

Dainty Marquisettes, embroidered in blue, coral, heliotrope and black.

Linen Dresses in a variety of the Latest Shades.

ALICE MAYNARD

381 Fifth Avenue 510 Fifth Avenue NEW YORK

BLOUSES, WRAPS, SWEATERS, HATS

A few illustrations of Spring Gowns sold at unusually reasonable prices.

Summer silks and dainty foulard gowns in all colors.

Lingerie Gowns, embroidered in various colors. Prices from $25.00 upward.

Evening Gowns in imported models of exclusive design.

"S *and* X"

THE NATIONAL WOMAN'S EXCHANGE

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given (as $4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. *The correct remittance should accompany every order*, but we are always ready to advise you about the best form for your advertisement, and to receive letters of inquiry from readers considering advertising in the "S *and* X."

REPLIES to these advertisements should be placed in a stamped envelope, with the number of the advertisement and date written in the corner (for example, No. 57-B, March 15th, 1911). Then enclose this envelope in an outer envelope addressed to us as follows—Manager Sale and Exchange, Vogue, 443 Fourth Avenue, New York.

ARTICLES mentioned in the following advertisements are not for inspection at the office of Vogue. Write to the advertiser (as explained above) for full particulars.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM.—In order to facilitate the inspection of articles advertised, Vogue will receive on deposit the purchase money for articles value at $5.00 and upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor. Full particulars of the deposit system, and of our other rules, will be sent on request.

Wearing Apparel

LADY desires to sell ermine muff and neckpiece costing $225; in perfect condition and of finest quality; no reasonable offer will be refused. No. 205-A.

COACHMAN'S overcoat wanted, dark green or black cloth silver buttons; chest measures 42; would take trousers, if you can procure same to match. No. 24-B.

BLUE serge maternity suit, skirt 38 inches; adjusted by clever arrangement of hooks; made by excellent tailor; cost $75; sell $35; best condition. No. 211-A.

RUSSIAN blouse suits wanted for boy four years; spring coat, dresses and petticoats for girl three years; well made; good condition; reasonable. No. 23-B.

ATTENTION of collectors is called to a rare collection of antique embroideries valued at $3,000, consisting of handkerchiefs about 20 inches square, 2 round Dutch collars about 2½ inches and 3½ inches wide respectively and 2 pairs of cuffs; may be seen in New York City; the embroidery was done over a century ago by advertiser's ancestors in Italy. No. 212-A.

EVENING COAT, white broadcloth, kimono sleeve; fine quality; perfect condition; suitable for summer; cost $60; sell $15; Pink taffeta evening gown, $15; size 36. No. 198-A.

SQUIRREL COAT, best quality; 46 inches long; full; deep collar and cuffs; 36 to 38 bust; good condition; $75. No. 191-A.

HANDSOME deep lavender crêpe meteor afternoon gown; size 36; cost $40; sell $26; never worn and in perfect condition. No. 200-A.

FOULARD gown; smart dark blue satin; white pin dot; Persian foulard trimming; worn once; 44 bust; cost $80; sell $25; approval C. O. D. No. 187-A.

WANTED—Lady's suit, light brown or tan; light or medium weight; short jacket; full; skirt 43; belt 25; bust 36; 16 back; 17 front; pay $20. No. 21-B.

HANDSOME Paris made low neck evening gown, with real lace and spangle trimming; for tall person; size 38; cost $300; sell $60. No. 196-A.

PEARL gray grenadine, with black velvet stripe, trimmed with Persian passementerie and black lace; silk lined; two yards of extra material accompanying; $25. No. 195-A.

MODEL GOWN, by Osborn Co.; small size; suitable for young girl. Golden brown rough silk costume; one piece; short waisted tiny coat with peplum; slightly worn; also light brown voile gown over apricot satin by Jean Hallee; size 34. No. 192-A.

LAVENDER serge coat suit, smartly tailored; cream canvas collar and cuffs; hand embroidered in pastel lilies; perfect condition; bust 44; cost $55; sell $20; approval C. O. D. No. 188-A.

FROCK by Franklin Simon, 34-36; brown and white pin striped taffeta; good condition; $15; approval C. O. D. No. 189-A.

Wearing Apparel—Cont.

TAFFETA gown by Jean Hallee; 1850 model; bright shade light blue; white chiffon fichu; skirt trifle full; worn once; size 34. No. 193-A.

COAT—Dark crimson, lined with squirrel mink collar and cuffs; size 38; cost $75; sell $20; good condition. Also low neck gown pink shaded moiré, trimmed with rhinestone banding and pearl embroidered lace; perfect condition; size 38; cost $185; sell $70. No. 199-A.

HANDSOME sable furs, neckpiece Russian sable; worth $800; price $400. Long stole of Hudson sable, worth $600; price $350. Also small muff and short neckpiece, sable; price $150. No. 190-A.

HANDSOME emerald green and white pina evening gown, trimmed with chiffon ruffles; size 36-38; sell $12. No. 197-A.

EVENING Gown of rose satin, trimmed with self-tone hand-embroidered and bugle embroidery; perfect condition; best materials used; size 38; sketches mailed on request; cost $50; will sell for $30. No. 184-A.

Furniture, Etc.

COLONIAL mahogany sideboard hand carved pillars in each end and clawfeet hand carved posts at top. 8 dining chairs, Heppelwhite, 2 arm; six side; price full set $360. No. 206-A.

ANTIQUE Crotch mahogany sofa $35; bureau $20; 3 black walnut reception chairs, hand carved, $5 each; colonial folding card table $10; black bear rug $20. No. 202-A.

THREE old fashioned four post beds, solid mahogany; one very fine piece with candy twist posts and tester $200; one fine apple carving $75; one simpler style $65; photos on application. No. 204-A

Furniture, Etc.—Cont.

WANTED to sell a few charming pieces of old Southern furniture. No. 203-A.

BEAUTIFUL brass double bedstead, made by Whitcomb Metallic Co.; perfect condition; cost $118; sell for $40. No. 194-A.

CHINESE teakwood couch, size of double bed; heavily inlaid in mother-of-pearl and silver, with two large tea stools, same; cost $1,500; selling for $500. Also embroidered cream satin spread for tea couch or piano drapery; cost $500; selling $200. Also long black cloth carriage wrap, lined white brocade; Paris model; perfect condition; $40. No. 201-A.

SIDEBOARD or sewing table; a handsome Colonial mahogany piece; 48 inches long; in good condition; price $50 to immediate purchaser. No. 149-A.

FOUR mahogany Empire chairs; two arm; two side; brass mounts; upholstered seats; cost $116; sell $50. Large wing upholstered chair, sell $20. No. 177-A.

COLONIAL sideboard from Fullerton estate of Wheeling, West Va.; fine condition, with original brasses and locks; value $200; accept $100. Also Colonial pedestal table; price $15. No. 183-A.

SUPERB antique sofa; has mahogany frame; very delicate, with bronze mounts; the arms are finished with gilt swan heads; covered in green damask; price $100. No. 151-A.

Professional Services, Etc.

YOUNG gentlewoman, cheerful and responsive personality, will accept an opportunity to act as temporary or permanent companion. Familiar with social usages, musical, fond of reading aloud. Living in New York or would live elsewhere as desired. No. 46-C.

Professional Services, Etc.—
CONTINUED

LADY with rank of Princess (patent of nobility proved if desired) contemplating trip to Europe; will chaperon socially eligible ladies duly recommended. No. 44-C.

COLLEGE woman (35) wishes position as chaperon, companion or secretary; cultured, refined and an experienced traveler; best references. No. 43-C.

CULTURED young lady, speaking French, German and Italian, desires position as companion, secretary, in family of wealth; would travel; highest references. No. 45-C.

YOUNG lady desires position as companion and secretary; cultured and thoroughly competent; would travel; best references. No. 40-C.

GENTLEMAN (33, single) desires to be of assistance to lady or gentleman in order to advance his professional career. Thorough knowledge of land and estates, practical banking experience, and actively practicing law; Harvard graduate; travelled abroad; accustomed to best society; good pianist, organist; fine executive ability and education; clean character; services, social, legal or business; correspondence confidential; expert bookkeeper and auditor. No. 42-C.

PARISIAN young lady, violinist, pianist, speaking English, German; would travel from end of May to October; companion or chaperon young ladies; best references. No. 33-C.

SUMMER in Norway; Canadian lady is forming a party of 8 young ladies, to visit the Land of the Midnight Sun; high references required and given; applications received till April 15th. No. 39-C.

TRAINED nurse wishes position to care for invalid or one or more children; professional references; wages reasonable. No. 41-C.

A CULTURED family will receive into their country home in Newport, Rhode Island, three or four children; good discipline; outdoor sports; excellent private schools or tutors; fine climate; highest references. No. 17-C.

Miscellaneous

OLD MINIATURE of Robert Burns by English artist Raeburn, from life; East Indian virgin silver necklace; hand wrought ropes festooned and held by ornamented bars; unique ornament hanging from festoons; duplicate worn by Lady Curzon at the Durbar; made only for Princess. No. 209-A

DIAMOND and pearl necklace and two other beautiful pieces of jewelry; less than half actual cost. No. 208-A.

SIDE SADDLE, made by Martin & Martin; used only four times; excellent condition; cost $125; no reasonable offer refused. No. 207-A.

CHESSMEN set, hand carved; over seventy-five years old; will sell $40. No. 213-A.

WANTED—Pair of pearl earrings; good size; single pearls; fit close to ears; not baroque; must be reasonable; prefer screws. No. 22-B.

ARNOLD Electric Massage Vibrator; all usual attachments; perfect condition; for circulation, complexion, rheumatism, sciatica, neuralgia, obesity, insomnia, nervous troubles, etc.; price $18. No. 18-A.

VERY handsome Japanese bed cover, can be used as portiere; white satin ground; exquisitely embroidered in lavender and pink lotus flowers and storks; will sell for $55. No. 210-A.

Answer Promptly

When you see an advertisement which appeals to you in the "S *and* X" do not delay your reply. Remember, the advertiser will undoubtedly receive a great many inquiries, and it will be greatly to your advantage to have your letter among the very first received.

A New York woman writes: "I am just in receipt of your letter saying you have received a deposit of $10 for my pink evening gown advertised by me under No. 172-A. This gown was sold by me some time ago to the very first person who answered my advertisement."

Answer promptly and you will avoid all such disappointments. Address:

Manager "S *and* X" Department,

Vogue, 443 Fourth Ave., New York

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

RATES

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SHOPPERS' AND BUYERS' GUIDE

(Continued from page 14.)

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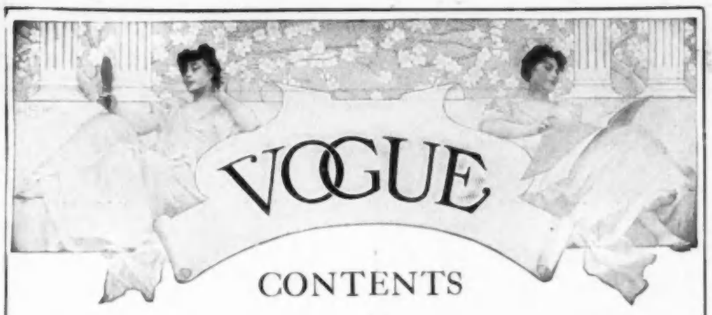

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Photograph by Aimé Dupont

Mrs. Garrett B. Kip (née Carola de Peyster) with her young daughter

Photograph by Aimé Dupont

Mrs. Charles De Loosey Oelrichs and her little daughter Marjorie

Mrs. Henry Sanford, who was Miss Caroline Edgar, and her baby

Photograph by Curtis Bell

THREE ATTRACTIVE YOUNG MATRONS OF NEW YORK'S SMART SET WITH THEIR CHILDREN

VOGUE

The GOWNING *of* VANITY FAIR

Fashion History Repeats Itself—Stage Costumes Worn by Marie Tempest as Becky Sharp Reveal the Modes of Napoleon's Era as Similar to Present Styles

By ELEANOR RAEBURN

ILLUSTRATED BY JEAN PARKE

WHEN Thackeray presented to the world his celebrated character of Becky Sharp, he fancied, according to his cynical interpretation of woman, that he had invested her with all of the truly feminine traits. At any rate, he made it clear that she loved good clothes, and therefore any portrayal of her must emphasize that point. In the dramatization of "Vanity Fair"—by Robert Hichens and Cosmo Gordon-Lennox—which was offered this season at the New Theatre with Marie Tempest as guest artist in the principal rôle of Becky, the sartorial effects were particularly charming.

Miss Tempest's reputation for wearing delightfully smart modern costumes in the Maugham plays that have been her histrionic selection of late, aroused a question as to the manner in which she would dress this character, but it is pleasant to note that she offended neither history nor tradition in her most successful gowning. If one stops to consider that 1815—the date of the battle of Waterloo, when at Brussels the "sound of revelry at night" was rudely interrupted by the call to arms—was the period selected by the novelist, one may realize that the costumes of Napoleon's era are the veritable costumes of today, and that history is merely repeating itself in her Lucile toilettes. Each one separately is a picture gown, and in style, coloring and line, they might easily serve as correct models for any revival of the Empire fashions, and precursors of what will be in vogue the coming season.

The play is set in seven scenes, and in each of these Miss Tempest wore a different costume, except in the sixth, where she did not appear at all. Her first entrance showed Becky in the character of the governess, at Miss Crawley's house in London, and here she was dainty neatness itself, in an ankle-length frock of pale lavender tussah, made perfectly plain and gored snugly, except for two inverted plaits at each side of the panel front, near the foot. She wore a long swiss-and-lace apron, reaching to the hem of her gown, having bretelles over the shoulders, that ended square across the middle-back. The sash of folded lavender had one drooping loop in the center, and the two ends were finished with self-tinted fringe. The most bewitching little cap of white frilled lace and swiss, banded with turquoise and lavender ribbons, accompanied this frock, and a turquoise brooch on the corsage completed the pretty color scheme.

Becky in her zenith in a court costume of white satin exquisitely embroidered in a design of gold leaves. The coiffure is banded in the exact manner of the present mode

A STREET COSTUME OF 1815

Her second gown was worn when she was living in Brussels as Mrs. Rawdon Crawley, where, because of the fame of her wit and charm, she had become the toast of the town. This little costume might well serve as a model for the coming season, as it is patterned exactly after some of the advance styles now being brought over from Paris. Becky was adorable in this short promenade costume, showing an Empire skirt of satin-striped white crêpe, decorated around the foot with two deep flounces of white bobbinet, bound in scallops with turquoise-blue peau de soie, and having a delicate tunic drapery of the same bobbinet. The noticeable feature was an Eton jacket that resembled the upper part of a Directoire coat, minus the characteristic coat-tails, the middle-back being cut out squarely. This jacket was trimmed about with three narrow self folds, and was finished with ball fringe. It had a high Directoire collar at the back and contrasting revers in front, which opened over a white folded, crossed-over arrangement in surplice style. The sleeves were in full length, finished with deep lace frills, and a row of round, blue silk buttons accentuated the line of the shoulder, continuing down the top of the sleeve, that was cut in one with the jacket. Her quaint bonnet of turquoise-blue velvet was edged

In her short promenade costume, with its skirt and smart little Eton jacket buttoned on the sleeves from shoulder to wrist, the picture of Becky Sharp, as Miss Tempest portrays her, might serve as an excellent model for the modes of this spring

with plaited frills of lace, and small roses of pink. Her small sunshade of turquoise-blue peau de soie was also ornamented with the same roses, and with long narrow ribbon streamers.

SMART DANCING FROCK

In the third scene, the fascinating Mrs. Crawley was seen in her sitting-room, at the Hotel du Parc, Brussels. It was the night when the troops received orders to march on to Waterloo, and George Osborne, who had been breaking the heart of his wife, Amelia (Olive Wyndham), by his shameful flirtation with Becky, had come to bid the latter farewell. Her gown was a dainty dancing-frock of white gauze, with pipings of pink satin, the deep facing at the front of the skirt being also of the pink satin, scalloped on its upper edge. The hem was hung with crystal fringe, as shown in some of our smartest frocks this season. The décolletée bodice was trimmed with pink, and in her pretty coiffure there was a twist of pink ribbon with upstanding loops, very much in the present fashion.

THE REGAL COURT GOWN

The next scene disclosed the Rawdon Crawley's house in Curzon Street, London, which also served as a background for the action in the final scene. Here it was that Becky attained the summit of her worldly magnificence, for through the aid of her wicked old admirer, Lord Steyne, she had just been presented at court, and was still in her robe of elegance, carrying her round lace-paper bouquet, when the scene opened. This truly sumptuous court dress was a trained Empire foundation of white satin, heavily bordered with gold passementerie in vine-and-leaf design, the same continuing up the seams in a diminishing effect to the corsage line. Splendid gold and diamanté ornaments decorated the low-cut corsage, and hung in glittering panels down the middle front and back, finished with deep beaded gold fringe. There was an outstanding ruff of gold lace on the décolletage, under which was attached the superb court train—many yards long, in its trailing splendor of gold leaves bordering the white, and richly lined throughout with gold brocade. This court train was removed soon after her entrance. A becoming band circlet of exquisite gold work, sparkling with gems, surrounded her coiffure, there being a special ornament at the middle-front, above the brow.

CHARMING SHEPHERDESS FANCY DRESS

After the long intermission, the play was resumed at the scene of reception given in Lord Steyne's "Gaunt House," London, where His Majesty George IV, was the guest of honor, and where Mrs. Rawdon Crawley, who was most unwelcome to the hostess, danced the minuet with the King. She was distinctly bewitching in a shepherdess costume, consisting of a short skirt of pékiné white satin, with a deep lace flounce on the bottom, that was latticed with green leaves and tiny yellow roses. Her extremely full panier overskirt of Nile-green taffetas had a pointed bodice of the same, with deep lace frills at the tight elbow sleeves, and a soft kerchief at the open neck, in the Bo-peep manner. A small shepherdess hat of white straw was set jauntily sidewise a-top of her puffed coiffure, trimmed with a wreath of variegated roses, and tied down with a narrow black velvet ribbon. She wore white silk stockings, white slippers with high red heels, and carried a small gilt-spangled fan, which she used with pretty coquetry in the minuet. These small fans, by the way, are very much the rage, just now, with the newest Empire toilettes.

EVENING GOWN OF APRICOT SATIN

In the final scene in her London house, where she was depicted luring Lord Steyne to bestow larger gifts of money by her flirtatious witcheries, and where she sang "The Rose Upon Her Balcony," at the moment when her husband entered to find her at the piano with her lover's arm around her, she appeared in a dainty toilette of apricot satin. It was made in the Empire style also, slightly trained, and elaborately trimmed with a diagonal arrangement of gold-bead banding on the whole skirt-front. The bodice was very richly

(Continued on page 76.)

Master Cornelius Lee and little Miss Annette Tilford

Miss Margaret Baxter

Miss Rose O'Neil Kane and a friend

Miss Anzonella Kane, Mr. Grenville Kane's daughter, skating with Mr. Henry Lansing McVickar

Mr. Francis Roche, Miss Baxter, Mrs. Condé Nast and Mr. George Baker

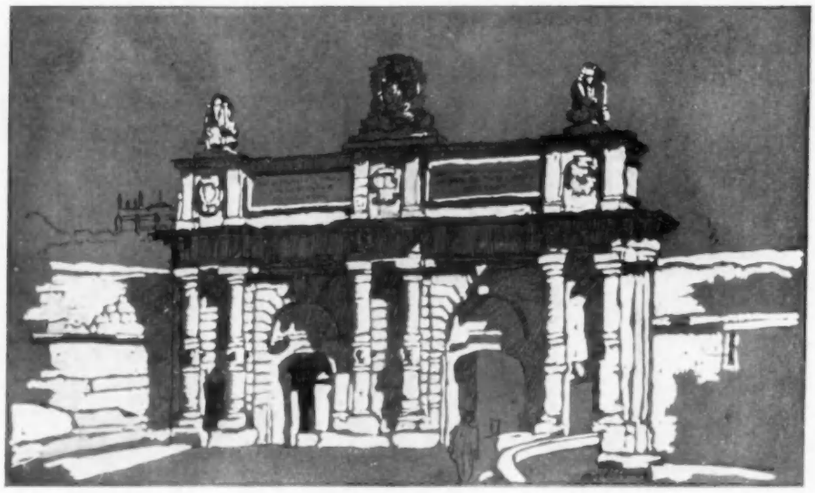
Photographs copyright, 1911, by Campbell Studio

Coming down the slide—one of Tuxedo's winter attractions

Miss Marie Louise Rodewald and Miss Maud Coster

Miss Jean Roosevelt and Mr. Schoeller at the Toboggan Chute

HOLIDAY SPORTS AT TUXEDO PARK. SOME MEMBERS OF THE TUXEDO COLONY AND THEIR GUESTS ON WASHINGTON'S BIRTHDAY



Porte des Bombes—an historic arch

MALTA: *The* ISLAND *of* ROMANCE

The So-Called Watch-Tower of the Mediterranean—A bit of Rock Colored With Historic Impress—The Home of the Knights of St. John

By E. A. U. VALENTINE

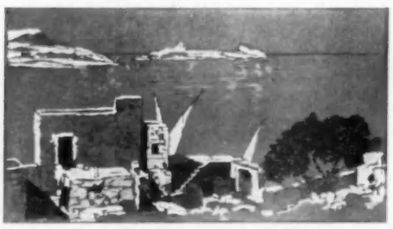
TO the traveler voyaging on the blue desert of the Mediterranean, Malta rises like an oasis where one may pause a day, or a week even, with both profit and pleasure. A day is, perhaps, too short a time, as a week is, perhaps too long for the traveler bent on other destinations, as, for instance, the North African coast; yet, owing to infrequent passenger steamers to that rocky island, it is a question between the unsatisfactory glimpse or a thorough exhaustion of Malta's curious attractions. Yet a week here is far from being thrown away, and the familiarity thus to be acquired leaves a remembrance as enduring as it is delightful.

Quite as picturesque as Capri in its bare, stony abruptness, more interesting to visit than the Balearic Isles, Malta has the added charm of its historic associations which date back through the long centuries and consecrate it to romance. Its present possession by the English, which animates it with red-coated militarism, is but an incident in the chapters of its foreign mastery. Nations, modern and ancient, have in turn had their day of dominance over a people whose language is infused, so to say, with a very babel of tongues, of which Arabic words in bastard form are the conspicuous nucleus, though Italian is still the "official" speech. Phoenicians, Greeks, Carthaginians, Romans, Saracens, Siculo-Normans, Germans, French, Aragonese, Knights of St. John, and again the French, all have left their mark, in some guise or other, on that jutting bit of yellow rock which bears the name of "the watch-tower of the Mediterranean."

Of the many pictures of conquest suggested to the visitor, the scene which in particular rises to the mind, is that great sixteenth century one, when the Grand Master of the Knights of St. John—de la Valette by name—won his victory over the Turks, and thereby preserved Malta to Christendom. The knights, driven from their former stronghold at Rhodes, had been established something like thirty years in their new abode when they were assailed by the appalling forces of the Crescent under the redoubtable Mustapha, and by his Janissaries, of a repute like that of the Old Guard of Napoleon. The siege was long and stubborn—a vast host against a mere handful of chivalric souls—and all Europe rejoiced over the miraculous escape of the island from the hands of its former masters. A great religious thanksgiving ceremony took place for the victory in the quaint old church of San Lorenzo. Philip of Spain sent a golden sword (still to be seen in the museum opposite St. John's Cathedral) to the sturdy commander, de la Valette, and Pope Pius V offered him a cardinal's hat.

Hardly less notable, in the checkered history of the tiny island, was its conquest by Napoleon in 1798, which was followed by such wholesale spoliation and tyrannous rule that the inhabitants soon rose in revolt under the Bishop of Malta, and unaided by any European power, formed a blockade of the principal port of Valetta. Famine and disease are said to have destroyed 20,000 Maltese during their resistance before the French finally surrendered to the English forces, which were sent to the assistance of the island at its desperate request. Since then the Maltese have been under the protection of Great Britain, and to all appearances, are content with the governance of this latest and certainly most considerate of the foreign powers with which it has had to do.

Few sights are more imposing than the view of Malta as one enters into its formidably protected main harbor. The deep purple of the water enhances the contrast of the embracing fortifications, and the tier upon tier of dazzling yellow-white houses that thickly cover the precipitous circuit of the islands, suggesting an enormous piece of carven ivory fallen into the ocean. In the foreground is the principal, or "new" town of Valetta, founded by and named after the victorious



St. Paul's Bay which dates its historic interest back to Biblical days

Grand Master, John de la Valette, confronted across the harbor by a fortress within the shadow of which lie the grim battleships and the naval yard by which Britannia "rules the sea." A gayly-colored boat, of a kind peculiar to Malta, bears one and one's luggage to the Duana, where after perfunctory dealings with the customs house officials, agreeably at contrast with the rigors of New York, one is free to mount to the three or four sadly indifferent hotels which the island has to offer to the wayfarer. The proprietors of these are Maltese, for the English have left hotel-keeping, like industries in general, very much in the hands of the natives, the humbler proportion of which employ themselves in cigarette-rolling and manufacturing their famous indigenous lace. On the way to the hotel—and all of these are near together on the heights—one enjoys the novelty of Maltese topography, where the narrow streets leading from the harbor represent almost as sheer and bewildering a network as the old district of San Remo or parts of Genoa.

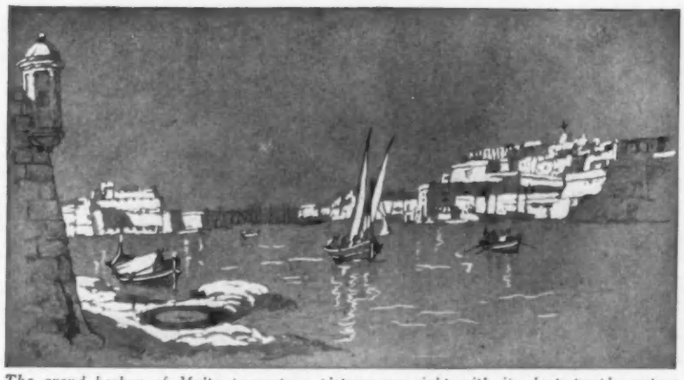
Sight-seeing in Malta is, for the most part, only had at the cost of heroic exertion, similar to the endless scramble of a squirrel in a revolving cage. There is a certain quarter where the streets are so labyrinthian that they defy many residents of the island to find the way out unless they be provided with Ariadne's clue. In desperation, one has to appeal to the guidance of some policeman, accustomed to lend aid to bewildered pedestrians. Night time increases one's plight, for Malta, except in its few principal thoroughfares, is mediaeval in its lack of light. On the other hand, the island boasts the modernity of tram cars, which near the Porte des Bombes—an imposing monument to English rule—takes one to various suburban points; while that symbol of civilization, the cinematograph, flourishes in Valetta like a green bay tree, to the delight of the soldiery and their Jennies.

Malta is one of the few places in the world where a distinctive costume still lingers. The women of the commoner class, as well as a number of Maltese ladies, continue to wear the faldetta, a funereal-looking headdress, which tradition says was first assumed at the time of the Napoleonic conquest as a protection against the insults of the foreign foe, the copious black veil permitting only a peep at the face behind—which, it may be added, is, as a rule, quite bewitching. Another peculiarity of Malta is the sight of goats tethered at the portals of apothecaries, for cow's milk is not obtainable in the island, except in condensed form.

The visitor may fill several days in formal sightseeing. The armory in the Governor's palace, with its relics of the great siege of 1565, is quite worth a visit, as is the museum; while the Cathedral of St. John, rich in tombs of the Grand Masters and chapels dedicated to the different "languages" of the Order of St. John, is full of interest. The various chapter houses of the knights, now adapted for modern purposes, should not be neglected; and among other curiosities one will care to see the "Chapel of Bones," of which the entire architecture is composed of the bleached remains once interred in the burial ground attached to the hospital. A permit allows one to enter Fort St. Elmo, built in 1488, and the principal point of attack of the Turks, and a

half day may be spent in rambling about the fortifications and in investigating the picturesque quarters of the "Citta Vecchia," the former capital of the island, or the dockyard.

The mild climate of Malta in winter makes it a pleasant spot in which to hibernate. From November to May social life is animated, providing a rounds of balls, concerts and dinner parties, not infrequently graced by royalty. Besides the "at homes" at the palace, at the Admiralty House and at the Admiral Superintendent's Mansion, balls are periodically given at the Union Club, and entertainments on board His Majesty's ships. The Carnival ball, at the palace, is also one of the attractions of the season, as also are the dances at the Borsa. Besides its three good clubs, the Casino dei Nobili, Malta Union Club and the Casino della Borsa, Malta has its royal opera, where the best singers may from time to time be heard, its vaudeville theaters and its weekly Minnesingers concerts. Later in the season yachting, tennis and sea bathing are much indulged in, while horseback riding is a common resource of foreign residents.



The grand harbor of Malta presents a picturesque sight with its deep purple waters flecked with Oriental sails in contrast with the ivory-hued rock of fortifications and Valetta, called after the victorious Grand Master

THE ONE-HUNDREDTH EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

THAT there are fewer pictures than usual shown at the annual exhibition of the Pennsylvania Academy of the Fine Arts, and that in consequence these paintings are admirably hung and spaced, is, perhaps, the first impression one derives from a glance through the galleries. Another is, that many of the well-known artists are represented by fewer canvases than is customary; that a few, notably Sargent, are unrepresented. There is, however, this to be said in favor of the present selection. It is remarkably representative, since with a total number of but three hundred and seventy-five paintings and one hundred and forty-eight pieces of sculpture shown, three hundred and three artists are represented. Although figure paintings predominate, there is a scarcity of portraits as compared with last season.

PRIZE CANVASES

To mention first the prize paintings: there is, in the large gallery, the full length portrait, in his flowing black robes, of Timothy Dwight, D.D., LL.D., by Edmund C. Tarbell, which has been awarded the Carol H. Beck gold medal. It is an interesting and striking canvas, which is to be presented to Yale University by the class of 1891.

The Jennie Sesnan gold medal for the best landscape is awarded to Joseph T. Pearson, Jr., for a somewhat flat canvas, in soft pastel coloring; the Walter Lippincott prize goes to Daniel Garber for his "River Bank," a tender and charming canvas, showing soft blues and greens. The artist is further represented by two others, an April landscape and "By Lumberville," both of which are almost, if not quite, as interesting as the prize winner. The Temple medal goes to Richard E. Miller's decorative "Chinese Statuette," a girl in quaint, old-fashioned plaid silk gown, and odd little hat, reproduced in the present number of Vogue. She sits gazing at the little statuette before her, from which the picture takes it name.

THE PORTRAITS

Among the portraits which are notable are two by Irving R. Wiles: one of a frank-faced young man in white, most life-like and natural; the other of Mrs. Arthur White Sullivan, a study in pinks, with a large black hat. Cecilia Beaux has a fine portrait of Charles L. Taylor and one of a charming young girl in white, quite a departure from her usual style. William M. Chase has no portraits, but shows a study of a young woman in red kimono. Julian Story has two good portraits, both of men. Ellen Emmet's fine portrait of James H. Cresswell is a better piece of work than the portrait of little Miss Eleanor Peabody, which is somewhat stiff, although the reflections in the mirror behind the child are very well handled. Lydia Field Emmet shows her "Playmates," two delightful children with a cat, which won the Thomas B. Clarke prize of 1909. Thomas P. Anshutz has what is evidently a portrait, and a very good one, although entitled merely "Red, White and Blue," the full length seated portrait of a girl in a red and white dress, which is cleverly composed. William M. Paxton's portrait of Miss Amie Hampton Clarke is conventional, and less interesting than his "The House Maid" and "The Afternoon Mail," two charming little interiors. Howard Gardiner Cushing has three portrait studies, two of the familiar red-haired lady, whom he delights to paint, the other a dark, Oriental-looking woman in a daring but skilfully-painted gown of blue, against an odd, Eastern-looking background. George De Forest Brush's "Portrait of Olivia" shows an attractive little girl, and he has two other canvases.

FIGURE GROUPS

Leaving the portraits, among the figures must be mentioned Mary Cassatt's two canvases, a woman reading in a garden, with cleverly managed sunlight effects, and a "Mother and Child." Charles W. Hawthorne's interior, with a girl in blue, is dainty and pleasing, and he has a well painted three-quarter length figure of a girl. Walter McEwen's two little Dutch interiors, with figures, are charming, as are Childe Hassam's "Woman holding an abalone shell," highly decorative and clever. Frank W. Benson's interiors—he has a beautiful "Shimmering Sea" as well—and Seargent Kendall's figures, especially "Devotion," a little girl and a dog, are highly to be commended.

Robert Henri has an admirable head of a fisherman, full of life and vigor, the charming head of "Rika," and a full length figure of a woman less interesting. Although the dress is well done, the head is not so satisfactory.

Two decorative panels in blue tones by Maxfield Parrish will attract attention, as they are effective.

MARINES AND LANDSCAPES

To turn to the marines and landscapes, Paul Dougherty is well represented by his "Cartheu Beach" and "From the Top of the Cliffs." Albert L. Groll has one of his effective desert scenes, this time in New Mexico; Herman Dudley Murphy's "The Music Boats," a night scene in Venice, is exquisite, and a sunset by Henry Golden Dearth is brilliant in coloring. De Witt Parshall has two interesting scenes from the Grand Canyon, and Lionel Walden an effective study of the Times Square by night; Elizabeth W. Roberts sends two delicate-toned studies of beach and sea, entitled "Low Tide" and "Mare's Tails," very delicate and extremely clever. Jonas Lie is represented by no fewer than seven paintings—he has the greatest number of exhibits in the painting section to his credit, as Bessie Potter Vonnoh has in the sculpture display. Colin Campbell Cooper has a Rhine scene; Childe Hassam has a scene on the green at New Haven and a study of fishing boats; Birge Harrison's "The Ship Yard," on a grey dull day, with just one faint ray of sunlight piercing the general gloom, is very well done.

STATUETTES

In the sculpture exhibit there are no large pieces, few of even moderate size, the great majority being small statuettes, reliefs and a few portrait busts. Eli Harvey has two of his clever animal studies, Anna Hyatt a vigorous "Colts at Play"; Herman MacNeil shows his beautiful design for the Architectural League's medal of honor, and two interesting heads, studies of Indians. Abastenia St. Leger Eberle, Carol MacNeil, Bessie Potter Vonnoh and Martha M. Hovenden are well represented. Bela M. Pratt shows "The Dance," from the Boston Opera House; Roland Hinton Perry's "Prometheus Bound" is vigorous and well modeled. Isidore Konti has a charming little figure, "The Breeze," as well as a witch, a dancer and the "Genius of Immortality." Among the busts, that of the painter Reffield by Charles Grafly is decidedly interesting.

The exhibition will be open until March 27.

PARISIAN CAUSERIE IN BRIEF

DRECOLL and Bechoff David are showing some longer jackets, but the tendency is decidedly for boleros—and short jackets, reaching just above the hips.

Stripes are featured in serge, chiffon and silk. Marquisette and wool voiles are decidedly supplanting chiffon.

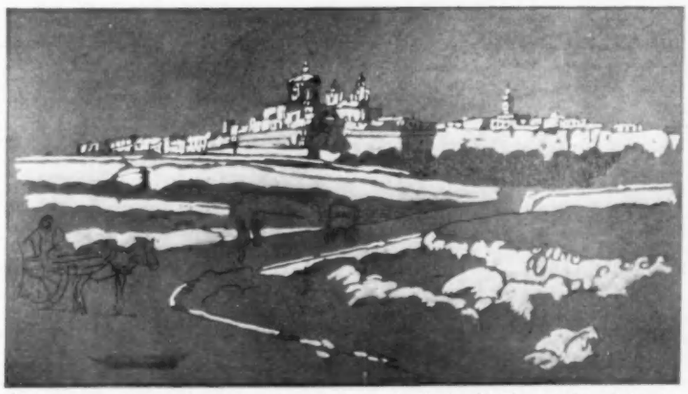
The seamless sleeve is less general, and elbow sleeves are much used, and fall free, in many instances very bell-shaped and sloping at the elbow.

The waist line is Empire—skirts are gathered at waist for afternoon wear, but for tailor suits are quite free from plaits; the straight figure or silhouette is still adhered to.

Skirts are scanter than ever, affording a dangerously possible entering wedge for the culotte or trouser skirt. Paquin is the only house thus far not showing a single culotte—pantaloon or split skirt. In length skirts are short, and for evening the costumes trained, fish tail, or with a narrow panel train.

There is as yet no sign of the summer muff.

Cerise and Chinese blues, purple and also a new shade of pompeian red or brick orange are the most prominent colors.



Citta Vecchia, the former capital of the Island, with its fortifications and quaint quarters affords a delightful half day's ramble

PARENTAL RESPONSIBILITY

A COMPREHENSIVE and somewhat appalling presentation of parental delinquency recently proved of absorbing interest to many thousands of New York people, who crowded the place of exhibition on every day of the three weeks of its duration. To be sure, the name here applied to it was not the one under which the exposition was known, but as every display of the disadvantages the child endures, and every remedial or curative method that was advocated, were each and all of them just so many indictments of those who are responsible for bringing children into the world, it was, in this sense, an exhibition of parental shortcomings.

That twelve thousand children a year are haled before the juvenile courts is not the fault of Society or the State, both of which the socialist is so fond of blaming for all the ills of life. On the contrary, every one of the poor little creatures thus put to the humiliation of arrest, owes its sad experience to those who have failed in the obligations they assumed when they married.

What is commonly understood as conjugal infidelity, shameful as it is, does not compare in shockingness to the crime of betraying childhood—a truth that the majority of parents the world over do not acknowledge, and never will, if the fashion now so prevalent in certain quarters of charging the State alone with being responsible for child delinquency comes to be generally believed.

For years past this country has rung with denunciations of the greed of the "system," and the "interests," which has been represented, in lurid rhetoric, as conscienceless and cruel beyond compare. But, at its worst, it is outrivaled by the parent who sets the child of two or three years at the daily task of helping in the manufacture of passementerie, taking her out of a hospital when barely convalescent to resume the killing task. Indeed the whole cycle of what are styled "home industries" include such damnable outrages inflicted by parents on their children as make even the horrible crime of kidnapping appear a less awful offense in comparison.

Turn where one might in this exhibition, there stared at the visitor graphically presented facts as to the neglect of father and mother in all classes of society, and in nothing was their delinquency more apparent than in their indifference in regard to conserving the health and morals of their offspring. With such terrible indictments thrust before them it was small wonder that the physicians, jurists and laymen who specialize on child study, should have emphasized in their speeches the necessity of educating parents, not only to a sense of responsibility, but also in regard to the rights and the practical needs of the child. And among the former is immunity from labor in the home, as well as in the factory.

Yet something more basic still is needed, and that is insistence upon the now largely smothered truth that the sole purpose of marriage as a social institution is the begetting and rearing of children. Marriage is not intended primarily to be an occupation, nor a poetized state in which the individual man and the individual woman shall wander in ecstasy. Its purposes are far nobler than this, and only when young men and young women are trained to realize that love's young dream is but the prelude to the home designed supremely for the child (reversing the prevailing point of view), will societies for the prevention of cruelty to children, and juvenile courts, as well as heavy infant mortality and child labor, be horrors of the past.

Let parentage be recognized as the most important profession or pursuit in the world, and public opinion will insist that preparation for so vital a relation shall be made a part of training from the earliest years. It is not adult parents, but embryo ones, that should be educated to a realization of the tremendous responsibility they assume who bring a child into the world.

Playmates, by Lydia Field Emmet, who is noted for her portraits of children

La Statuette Chinoise, by Richard E. Miller. The Temple medal was awarded to this work

Portrait of Elizabeth Jones, by Alice Kent Stoddard

Portrait of S. P., one of Irving R. Wiles's two excellent canvases at the exhibition

Portrait of Timothy Dwight, by Edmund C. Tarbell, awarded the Carol H. Beck gold medal

NOTABLE PORTRAITS BY WELL-KNOWN AMERICAN ARTISTS SHOWN AT THIS YEAR'S EXHIBITION OF THE PENNSYLVANIA ACADEMY

See text, page 21

Casque Vermicelli, a model inspired by Don Qinchotte, with two plumes in the new shade, blanc sale, literally white soiled, poetically dimmed

Hat of gray taffeta painted, and trimmed with two uncurled plumes. The pagoda parasol is painted (handwork), showing cerise coloring, which also checkers the gray mousseline scarf

Tricorne in white tagal, having two large turned-up pieces of black straw at the back. The trimming consists of two white plumes black spotted

Toque in black tagal, very much lifted at left side to display a draped effect in painted taffeta. The uncurled plumes are also painted

Toque Medici in an original color effect. Flat cerise roses encircle the crown of tissue marbre and a pale blue veil forms a drapery

AS SEEN BY HIM

Fears That English Royal Couple May Be Over-Domestic—The American Girl May Decide to Annex Hungarian Nobles—Fashions in Cruises—Fake Has-Beens

IT is a most unsatisfactory time in the north. In town, we tremble between extreme cold and damp, dark days, and in the country there is nothing but a stray robin and a few pussy willows to herald the approaching spring season. The fashionable world has betaken itself to more genial climates. A Mi-Careme ball; a few charity entertainments are all that remain on the programme—just the glow from the cinders left on the hearth. I have always found March and April the best period in which to visit the south. Then you truly do go into a land of flowers and sunshine, and you are not apt to be confronted with rain and sleet and frost in houses not built or planned for such emergencies. And when you have really had a few weeks of what would seem actual summer, you can return to the north to enjoy the first days of ethereal mildness—the cherry and the apple blossoms and the fields and mountain sides covered with a mantle of green, and starred with the delicate blooms of spring. Town, however, may be a bit dusty and the preparation for restaurant gardens and summer shows may strike a discordant note. And there are good-byes to be said and, for the late voyagers, the au revoir until the next year, when King George shall have been crowned and the latest American Countess presented and the annual jaunt to German waters taken. The promise of Newport is bright on the horizon.

Photograph by Aimé Dupont

Mrs. Horace Havemeyer, daughter of Mr. and Mrs. J. Henry Dick, who was married on February 28th at the Church of the Incarnation

TOO DOMESTIC PERHAPS

London will be filled with music and the tramp of the marching of troops, the alarum of trumpet and drum, and the cheering of the multitude. Perhaps King George, as Prince of Wales, has never had the popular success of his father, the late King Edward, but I think that his growth has been steadier. He is modeled just a little like his ancestor George III, not in appearance—although he is not a tall man—but in disposition. Queen Mary is not as picturesque as her mother-in-law, but she appeals to the middle class heart—in a way. It is true that this element in English life would prefer more glitter and show, and there is a fear that the court may be too domestic. Do you not recall the quaint pages of Madame d'Arblay, who defied George IV and Queen Charlotte and who hardly would confess in her famous diary the hardships, poor pay and the rough and unkind treatment she received, as did the other ladies in attendance, at Windsor, during their term of office? And the publications of that day teem with expressions of loyalty. But Queen Charlotte was a hard task-mistress. She was a stickler for etiquette, and so for that matter in a much more modified way was her granddaughter, the late Queen Victoria. The Queen-Mother has been haughty and democratic in turn; always beautiful to look upon, always gracious, but supremely aristocratic. Princess May—now Queen Mary—had some sad experiences in her youth in trying to make financial ends meet, but her mother was jolly and popular, and as a girl, very handsome, but her father never seemed to gain headway in England. However, the mantle of royalty covers many of these little blemishes and the new sovereigns are young and not too conservative, although they do show a decided preference for Britons and Colonial people and less fondness than did King Edward VII for Americans.

AMBASSADOR BRYCE CORRECT

And apropos of this, although it is a far cry now to the episodes or even the aftermath of a certain fashionable wedding, one does not wonder at the surprise which English people expressed at the exaggerated importance given it by the press. The bridegroom is a member of an Irish family not unknown to Americans. The Beresfords of various branches have visited here for years, have married here, and a brother of Lord Decies is in business in Providence, R. I. The bridegroom is a great favorite in Europe. He is a brave soldier and won his honors legitimately, and is most modest in his bearing. Englishmen of his type always seem younger than Americans. I say Englishmen, but I should have used the term Britishers, because Lord Decies is really an Irishman. His connection with outdoor sports and with the turf has brought him before the English public and in a certain sense he is a hero, but not more so than many another who holds either a Distinguished Service Order or is entitled to wear the Victoria Cross. Lord Decies has the first honor. But the newspapers seemed to think that this Irish peer, who has not a seat in the House, and whose title only dates back from 1812, should have received at his wedding the honors which are due to a hereditary legislator, to a peer of the realm, to even a prince of the blood royal. Much comment was made because Ambassador Bryce did not hasten from Washington to attend the wedding. The British Ambassador is not required to be present, I believe, at any but weddings of royalty. Often when an English nobleman has married in this country, one or two of the attaches of the Embassy have been guests, but this was merely a personal matter. When the bridegroom has been of special prominence, the Ambassador has, through courtesy, perhaps asked a secretary to attend or even a person of higher rank. It all depends. In Lord Decies' case, there was no reason for any official recognition. Nor could nor did the dowager Lady Decies expect a State visit from Ambassador Bryce, when she went to Washington. I think she would have been rather surprised. However, in this country, it is different. A millionaire is a monarch. As much homage is paid to him and his, as to royalty on the other side. It is all abominable snobbery and no one was more offended at it than Lord Decies, who is a jolly, good sort, with no nonsense about him. He has married a charming girl, the daughter of wealthy parents and that is sufficient. There has been too much fuss and feathers about it. He was fortunate to corral all the eligible British noblemen in this country and to make

(Continued on page 108.)

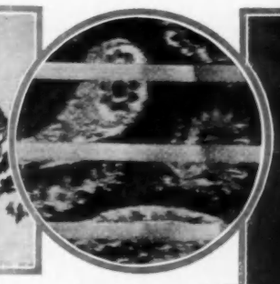
Photograph by Marceau

Miss Violet Ridgway, daughter of Mr. and Mrs. John Ridgway, of Philadelphia, is a daring sportswoman and especially interested in aviation

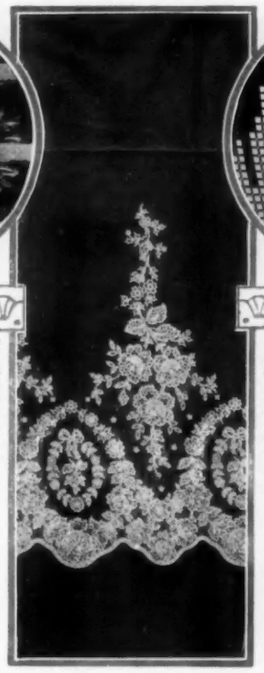
THREE OF THE ATTRACTIVE MODELS OF THE SPRING FOR DEVELOPMENT IN THE NEW CREPES, CHIFFON CLOTHS AND FOULARDS

For "Fashion Descriptions" and prices of patterns see page 96

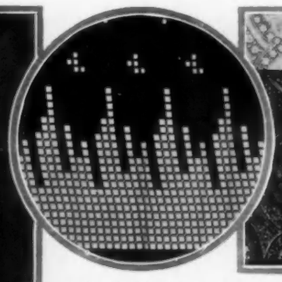
Effective chiffon mousseline, designed with a Bulgarian flowered border; $2.50



Gold-stripe warp-print Persian ribbon

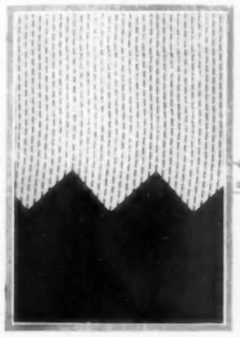


Shedwater foulard Chinese rose border in white or black on color; $2.50 a yard

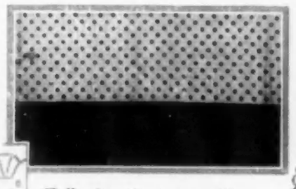


Shedwater foulard, in white or color; $2.50 a yard

Persian bordered crêpe de chine, design continued in black outline on white upper ground; $5 a yard

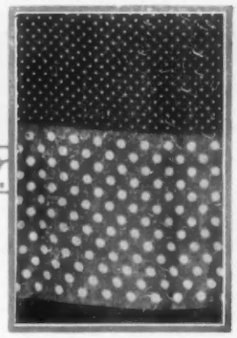


Shedwater foulard, solid black border and broken stripes on white or color; $2.50 a yard

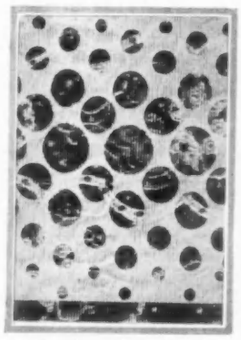


Toile de soie, a new silk, solid black border and dots on colored top; $2.80 a yard

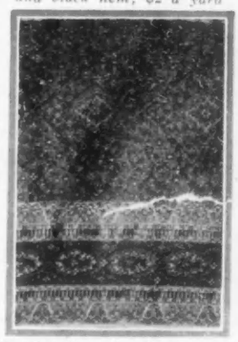
Satin-bordered chiffon cloth, black border with Korean design in color and white; $5 a yard



Bordered chiffon; colored border band with white dots and black hem; $2 a yard



Persian dot ribbon with woven gold hair-line stripes on ground color



Persian brocade ribbon with broché gold designs and border stripes

The EFFECTIVE BORDERED TREATMENT *for* ALL FABRICS

FOULARDS are in high favor this season, and many of the bordered varieties are very attractive; some are illustrated on this page. Of these the one bordered in a Chinese rose design is a stunning shedwater foulard. The design is in white on a black or on a colored ground, or in black on white or colored grounds. The width is 46 inches, and the price is $2.50 a yard.

The shedwater foulard with a Trojan border of irregularly placed white cubes, on a colored ground above a wide hem allowance of solid color, has groups of cubes above the border. The price of this is $2.50, and the width 42 inches. This example is illustrated. The shedwater foulard with the solid black border with pointed top has printed black broken stripes on white or on a color above the border. This is 42 inches wide; the price $2.50, and it is illustrated on this page.

TOILE DE SOIE

which has a weave similar to that of canvas, but extremely fine and close, comes in foulard weight, with a lustrous finish. One of the designs is illustrated on this page. The width is 40 inches, and the price $2.50.

BORDERED ROBES

Nearly all the cotton and net fabrics have borders either printed, beaded, braided or embroidered, and not infrequently this effect is originated in the very weave itself.

Of the high-class novelties many come in robe models, 6 to 6½ yards in length. Of these materials, or robes, the beaded voiles, which have an elaborate border worked in white porcelain beads, and all-over dots of beads above, are the most expensive. The price is $8 a yard, in a width of 48 inches.

A beaded top white voile robe with a fascinating border printed in Egyptian coloring can be had at $6 a yard, in 42-inch width. These robes are illustrated on this page.

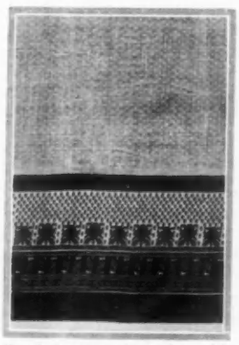
PRINTED MUSLINS AND TULLES

A printed French muslin with rose and pale-hued ribbon lattice border is $1.50 a yard, 46 inches wide.

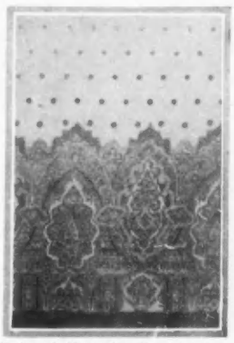
A white French tulle with Persian border, above which are graduated black dots, is $2 a yard, 46 inches wide.

BORDERED CHIFFONS

A very smart new effect in bordered chiffon has a border band in either cerise, king's blue, violet reseda or Copenhagen, with white coin spots; at the edge is a plain black border and the upper part is black, dotted with white. This is 44 inches wide, the price $2 a yard; it is illustrated on this page.

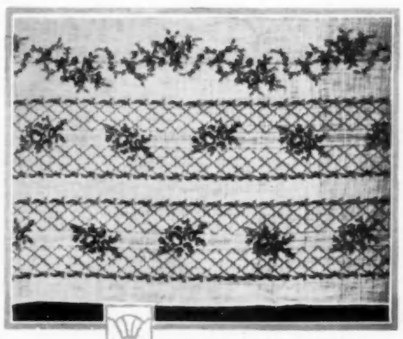


Beaded top voile robe with printed Egyptian border; 6½ yards at $6 a yard

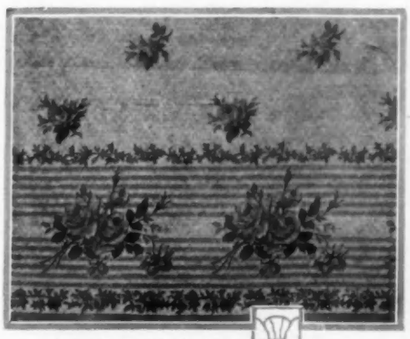


Printed French tulle; Persian border, graduated black dots on white top; $2 a yard

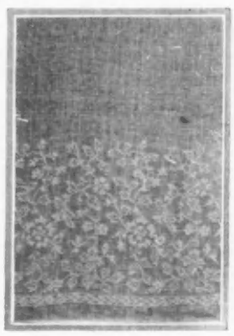
Broderie cordé net robe, white on color; 6 yards at $4 a yard



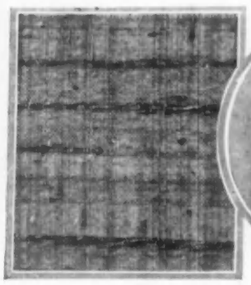
Printed French muslin, rose and ribbon lattice and festoon; $1.50 a yard



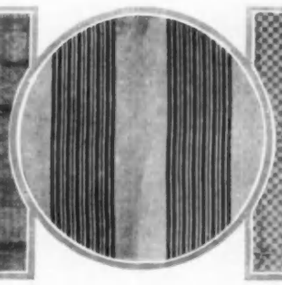
Printed French tulle, with a border of roses and stripes; $2 a yard



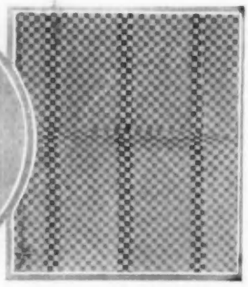
Lovely porcelain beaded marquisette robe; 6½ yards at $8 a yard



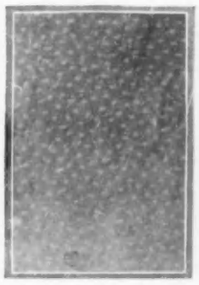
Motora suiting, gray mixed grounds, plaided; $2.25 a yard



A novelty shown in Roman stripe silk "tub" crêpe



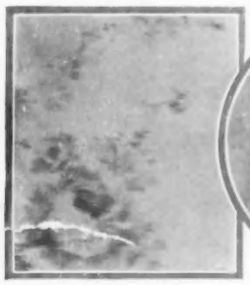
Satin stripe chiffon printed in color and black; $2 a yard



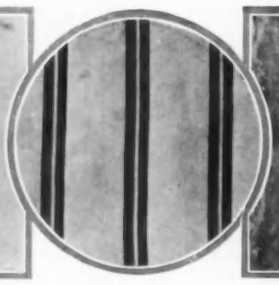
A lovely fabric in bead-dot crêpe de chine; $3 a yard

Jasper louisine with broché block ground and Persian design

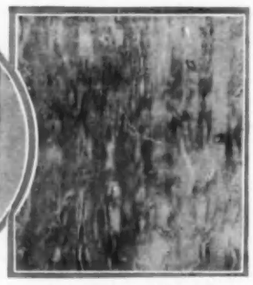
Satin stripe louisine with primroses and violets; $3 a yard



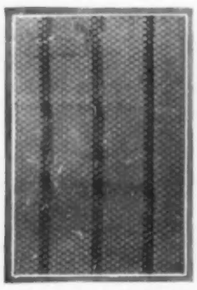
Print warp taffeta monotone Chiné roses; $2 a yard



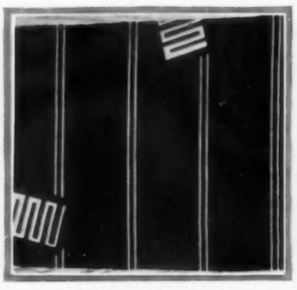
Tub silk with jasper stripes on white ground



Satin stripe, Persian printed louisine with jacquard figures

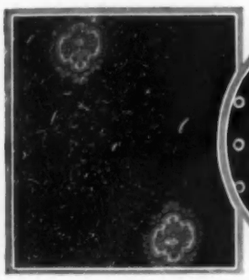


Chiffon with scale dots in black and white or color; $2.00 a yard

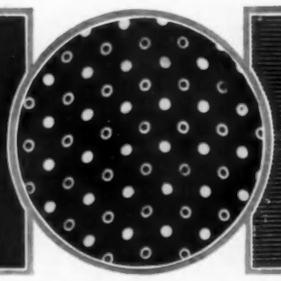


Twill foulard with white hair-line stripes and design

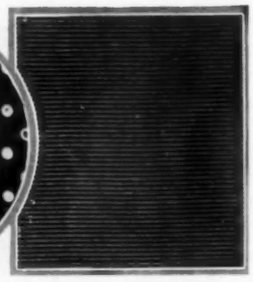
Satin Feutre with pin stripe in contrast to ground; $2 a yard



A smart fabric in twill foulard, with Persian design



Façonné fleur de soie, one of the fashionable novelties of the season



Pin stripe glacé taffeta is very effective for frock or suit

NOVELTIES IN SILKS—SHANTUNGS, MESSALINES, TAFFETAS, GARANCÉ AND THE NEW SILKS AND CRÊPE FOR TUB GOWNS

WHAT THE SHOPS SHOW IN NEW SILK FABRICS FOR SPRING AND SUMMER FROCKS

AMONG the fascinating novelty fabrics which Dame Fashion is proudly showing, none surpass in loveliness the satin-striped gauzes, polka dot designs and dainty floral sprigs, reminiscent of the picturesque days of poke and kerchief which inspire present designers.

A lovely fabric for present modes is of black gauze with satin coin spots and printed Dresden roses in tea, blue and pink with touches of mauve, and soft olive foliage, is 45 inches wide, the price $3.50 a yard, illustrated on this page. Other designs come in prices up to $6. Persian broché gauze with a palm design in amethyst tones on a deep wistaria ground, the shadings of blue, green, white and wood color, is $5 a yard and the width is 44 inches. Also illustrated.

TUB SILKS

show fascinating arrangements of stripes in color on white grounds of a weave similar to habutai, the stripes coming in a great variety of groupings and color combinations, in every instance attractive; the width is 24 inches. Some illustrations are shown on this page.

TUB CRÊPES

have he fine crinkle of Canton crêpe, and are shown in an almost endless variety of patterns and color combinations, the colors fast. One with a white ground with narrow stripes in pale brick red, black hairlines forming inch wide clusters, is shown on this page; the width is 24 inches.

PRINTED CHIFFONS

Handsome costume veilings are shown in satin striped chiffons printed with cube checks or scale dots in color and black or in white and black, are $2 a yard, the width 44 inches. These may also be seen on this page.

Three of the smartest silk gauzes for veiling silk gowns and blouses. At the top is shown a bit of Persian broché gauze at $5 a yard; the checkered marquisette is printed in colors and white; $1 a yard; the other gauze is black with satin coin spots and little bouquets of Dresden flowers; price $3.50 a yard

CRÊPE DE CHINE WITH BEAD-DOTS

comes in pale colors, with woven self-tone all-over dots resembling beads; the quality is unusually heavy and soft with a subdued lustre. The price is $3, and the width is 44 inches. Note illustration.

SATIN FEUTRE

is a heavy, soft satin, 42 inches wide, in plain colors, at $3 a yard, and with pin stripes of color on contrasted grounds for $2 a yard in a 36-inch width. Medium shades are shown.

SHANTUNG NOVELTIES

Shantung in natural color is presented with border designs and harmonious colorings in striking Persian, Egyptian, Etruscan and cachemire patterns; width 46 inches; price $4.50.

MOTORA SHANTUNG SUITING

comes with very fine black and white check, with a colored stripe at intervals, faintly denoted as in tweed. See illustration on this page.

WARP-PRINT CHECKER GROUND MESSALINE

This delightfully soft and drapable silk is brought out this year in a new broche weave effect of small blocks, that are only discernible upon close inspection; and in pale jasper-colored grounds, on which are printed pastel Persian designs, so delicate in coloring that they might well be called phantom Persian prints; a little flecking of black gives tone to parts of the pattern. Besides the changeable effect there is a medium satin finish.

Another design has a self-tone satin stripe and broché figure on the jasper ground, the Persian printing again in pastel effect. The width is 21 inches, and the price $1.45. Both of these silks are illustrated on this page.

GLACÉ PIN-STRIPE CHIFFON TAFFETA

is to be seen on this page and comes in colors with the pin stripe in a deeper shade of the same hue. These effects are reproductions of silks worn almost a century ago. The width is 22 inches, and the price is $1.50.

PRINT WARP FLORAL TAFFETAS

are designed for the costumes in Empire styles, and have monotone wreaths of roses, or other graceful effects, in Chiné printing on cream, ivory or other pale tinted grounds; the width is 22 inches, and the price $2 a yard. See illustration.

Another warp-print taffeta in the same width, at $2, is illustrated, and has bunches of French violets in Chiné effect on an ivory-white ground. A white warp print taffeta at $1.50 the yard, 22 inches wide, shows Chiné clusters of shadowy purple roses, and is plaided with black hair-line stripes.

SATIN STRIPE LOUISINE

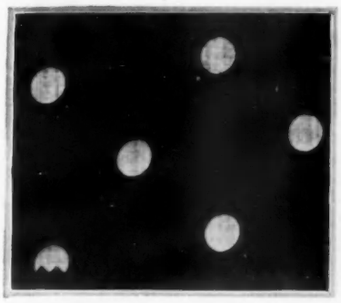
Simply charming is a satin-stripe apple-blossom pink louisine, which is printed with Chiné clusters of primroses in pale yellow and in violets equally pale in tone with vague green leaves.

GARANCÉ SILKS

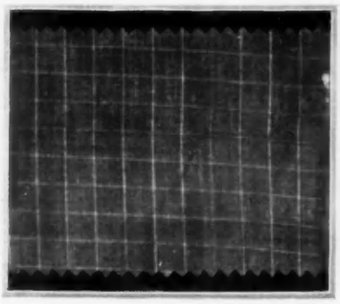
These are an entirely new effect, in a twill silk of fine texture, the ground color a soft red (the color of the old-time bandana kerchief), and the printings are in black and white, in the small designs seen in bandana centers. The color is fast. The width is 43 inches; the price $3.25 a yard.

STRIPED PEAU DE CRÊPE WAISTINGS

come in a number of different stripes in colors (that are warranted fast) on white grounds, and these are sold in lengths of 3½ yards for waistings; the price $1.50 a yard, width 27 inches; and the crêpe is delivered in an envelope that gives specific directions for laundering.

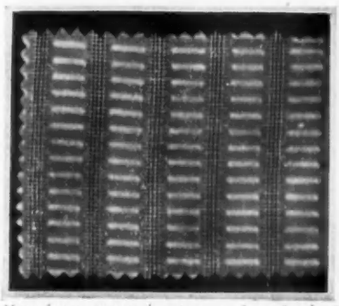


Dark blue material with white dots for summer gowns

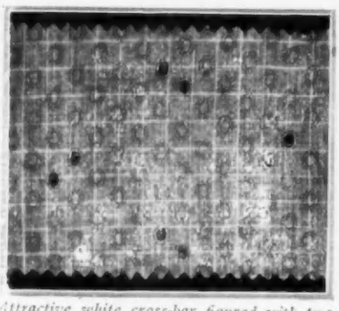


Fine white cross-bar, very pretty for lingerie

Black filet banding, embroidered in Alice blue and twine color, also coming in Venetian rose and twine shades; price $7.75 a yard



New fancy weave in open work and raised bars

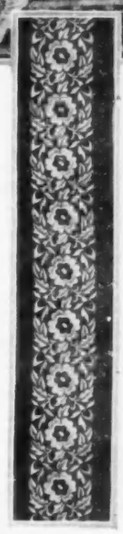


Attractive white cross-bar figured with two shades of blue

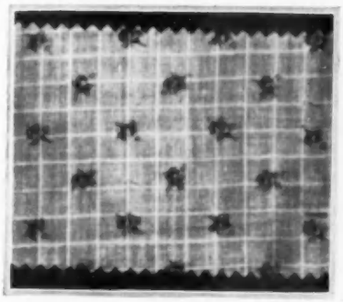
THE FASCINATING NEW COTTON MARQUISETTE-CROSSBARS NOVELTY LACES IN DISTINCTIVE MESHES AND SOME SMART EMBROIDERED BANDINGS

Chinese embroidered banding in scarlet, white and black design at $3 a yard

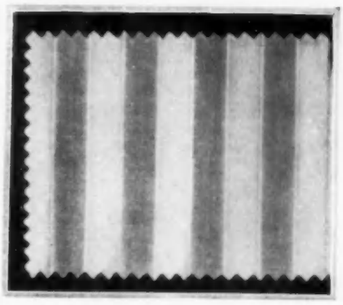
Old-blue and white Chinese embroidered banding, costing $3.50 a yard



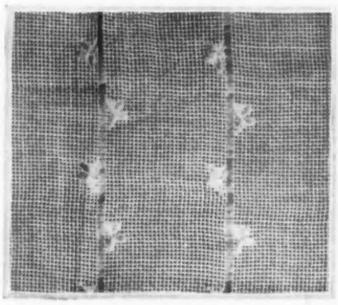
White and black Chinese embroidered banding with cerise, at $1.75 a yard



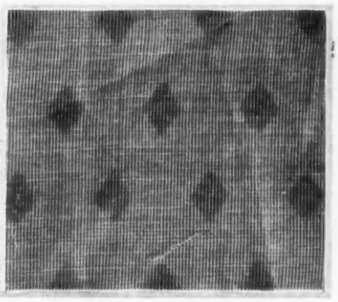
Dainty pattern of cross-bar printed with tiny pink rose buds



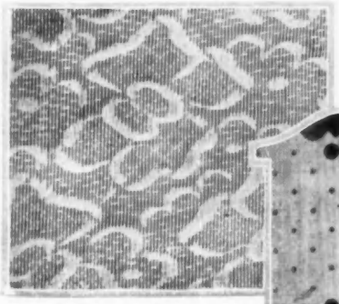
An effective design in stripes outlined with a fine cord



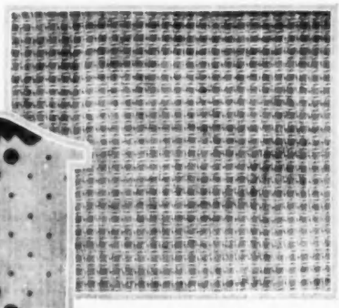
Grenadine mesh marquisette with stripe and embroidered strigs, at $1.50 a yard



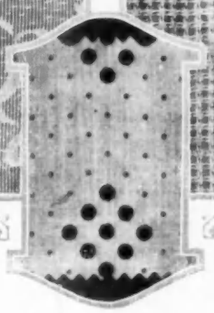
French cotton marquisette printed in colored designs, which costs $1.50 a yard



Broché cotton marquisette, costing $1.25 a yard



Pin-check crêpe marquisette at $1 a yard



Pretty printed cotton

THE novelty laces are used in combination with any kind of material that is made into smart costumes for spring and summer wear, and the majority of them reproduce some quaint old design in modernized meshes, making these pieces distinctive and desirable. The linen laces leave nothing to be desired for the ornamentation of a linen frock.

A cotton filet embroidered with colored twists of linen, that are interwoven through the mesh to give a rough basket weave effect, is a novelty well worth mentioning. This in black, embroidered with saxe blue and cord color, or with the new shade of Venetian rose in a seven-inch width, is $7.75. See illustration on this page. A two-inch width to match is $3.25.

LOVELY NEW COTTON FABRIC

Linaire is a sheer white cotton material of an exquisitely fine weave and a linen-like lustre, which places it among the most desirable goods for frocks or underwear, as it comes in several weights, plain or with woven or printed designs. In the weight for lingerie dresses it is beautifully woven, with the effect of the most expensive French handkerchief linen; the bleaching process secures a peculiarly snowy whiteness. A plain weave in white or in any of the new solid colorings comes in widths from 30 to 36 inches; the prices range from 15 to 50 cents a yard.

In woven designs are stripes, plaids, checks and jacquard effects, some with pretty little floral or conventional printings; these, and the printed plain-weave grounds, are from 29 to 31 inches wide, and sell from 19 to 50 cents a yard. Some samples are shown on this page.

MARQUISETTES IN NEW EFFECTS

Silk stripe cotton marquisettes are 46 inches wide, and come from $1.50 the yard.

A figured marquisette, the printing in diamond or cluster dot designs, shown on this page, costs $1.50 in a 44-inch width.

A broché marquisette, illustrated on this page, comes in white or light tints, is 42 inches wide, and costs $1.25 a yard.

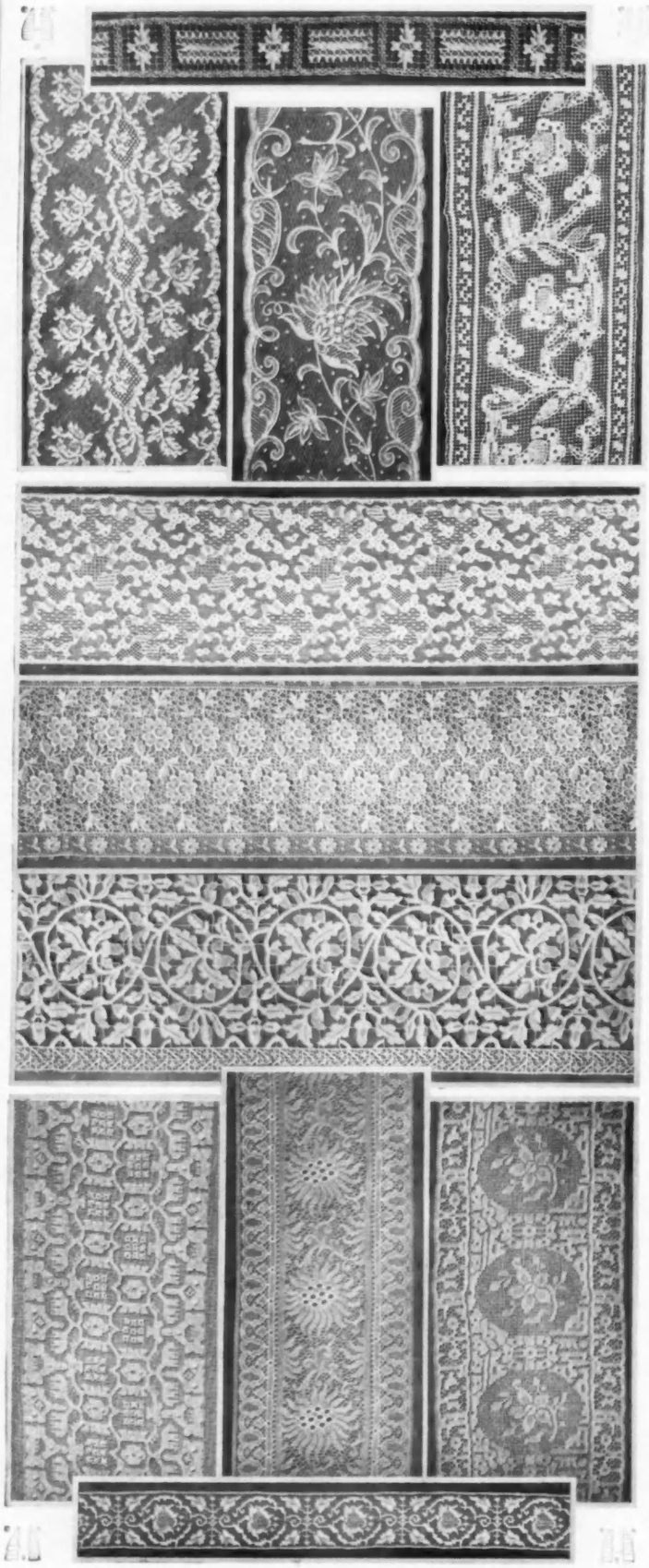
A pin-check crêpe marquisette, also shown on this page, is 42 inches wide, and comes at $1, the pin-check being in white and a pretty color. It is a sheer and light material with a crêpe surface, decidedly smart.

Black and white marquisettes in grenadine effects, 44 inches wide, are $1.50 a yard.

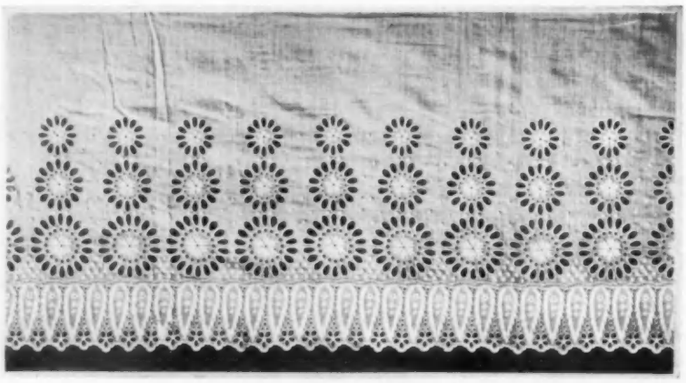
VARIETIES OF MARQUISETTE

Satin stripe white silk marquisette printed with a black and white Persian design is smart in effect, the width is 45 inches, and the price is $3.50 a yard. Black silk marquisette, 42 inches wide, and white silk marquisette with black hair-line stripes are dotted with white porcelain beads. The price is $10 a yard. Black silk marquisette with jet beads is the same width and price. A chameleon effect is given in the black silk marquisette woven over two-toned grenadine voiles. The width is 44 inches; price $2.50. A broché black silk marquisette, in various designs, is 40 inches wide; the price $2 a yard. One with a black dentelle bordure is a species of marquisette woven in lace design with fancy mesh between the side borders. A 54-inch width is $3.

Canvas-bordered cotton filet banding embroidered in rat-tail and macrame, at $6.75 a yard. This is a smart and effective trimming for frock or linen suit



Across the top there is shown a narrow hand-made filet lace at $1.85 a yard; in the group below it are an Alencon band at $1.35 a yard, a double-edge Lierre galloon at $8.50 a yard and a hand-made filet lace at $8.75 a yard. In the middle group are a Nouveau Mechlin band at $1.75 a yard, a flat Point Venise at $14.75 a yard and a flat Venise in altar lace design at $10.75 a yard. The lower group shows at the left a heavy écru filet band at $5.25 a yard, a silk run Calais lace in the middle, $1.10 a yard, and a Calais band at 95 cents a yard. The narrow strip at the foot is of imitation filet at 85 cents a yard



Flounce of a set of embroidered French batiste trimming, at $5.75 a yard

THE LOVELY REAL LACES THAT ARE HIGH IN FAVOR THIS SEASON AND SOME OF THE DAINTY EMBROIDERIES FOR LINGERIE FROCKS

FOR the flounced frocks that are again to be worn for afternoon and evening functions, there are gossamer-like, hand-embroidered batistes and laces of cobweb fineness with designs like frostwork, so light and delicately woven are they in the fragile-looking mesh.

EMBROIDERED BATISTE AND MARQUISETTE FLOUNCINGS

Very sheer hand-embroidered batiste flouncings, with a graceful flower spray above the embroidered edge of each shallow point, come in an 18-inch width at $2.75 a yard; a 4-inch band to match is $2. This and some other examples may be seen on this page.

Ecru batiste flouncing with Appenzell embroidery in an attractive mingling of eyelet convent and *à jour* effects, is 10 inches wide and $2.50 the yard. An 11-inch wide hand-embroidered flounce of French batiste is $5.65, the design unusually choice.

Still another lovely batiste flounce, 27 inches wide, in écru with an elaborate eyelet design beautifully executed at border, costs $5.75 a yard. Galloons with double, wavy edges to match, in several widths up to 9 inches, are from $1.50 to $5.75 a yard.

Embroidered French batiste flouncing also comes with sets of galloons and a narrower flounce to match. In one particularly pretty set, the flounce, 22 inches wide, is $5.75 a yard; the demi-flounce, 10 inches wide, is $2.50, and the galloons, in 8½ and 4½-inch widths, are $4.50 and $3 a yard, respectively.

THE LACES ILLUSTRATED

Hand-made filet in antique design, seven inches wide, is $8.75 a yard; a narrow width, two inches, comes at $1.85.

Imitation filet in a very fine pattern, one and one-half inches wide, is 85 cents, and it is as nearly real in appearance as imitation can be. Insertions come to match it.

A heavily embroidered écru filet band that is exceedingly rich in effect is $5.25 a yard, nine inches wide.

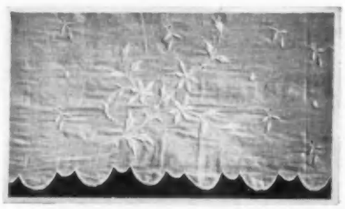
Altar lace designs in flat Point Venise have much individuality, and the tone of the lace, which is between a burnt ivory and écru, is most becoming when used near the face or on the arm. This banding is finished at both edges by a border an inch wide in a very fine design, a sharp contrast to the bold and effective central pattern. The width is ten inches, and the price $10.75.

Flat Point Venise with a repoussé design is a charming departure from the ordinary, and in a fourteen-inch banding sells for $14.75. A lovely rose Venise, nine inches wide, is $7.75.

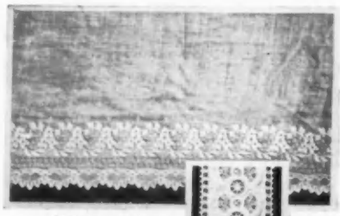
Double-edge Lierre bandings come in various widths and are remarkable for their graceful designs of flowers and for the attractive edge finish. The color is that known as real lace shade—not quite as deep as an unbleached thread, but on that tone. In a seven-inch width Lierre banding is $8.50; in ten-inch it is $6.50, and in eleven-inch, $10.

There are also filmy laces to enhance the beauty of sheer fabrics, that are new to the public. A nouveau Mechlin band is one, that has the effect of real Mechlin lace thrown on a filmy and varied mesh, and this is $1.75 a yard in a six-inch width.

Unusual and effective is banding of Calais lace, in which the Valenciennes mesh is discernible in parts; this in a five-inch width is 95 cents. Run with silk, so that it is new in effect, is a Calais lace banding with double edge; in a five-inch width it is $1.10. Alençon lace, which is always a favorite, in a seven-inch banding, is $1.35 a yard.



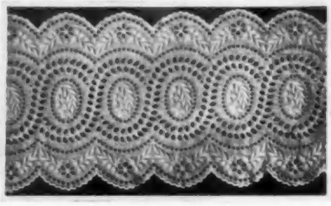
Hand-embroidered sheer French batiste flouncing, at $2.75 a yard



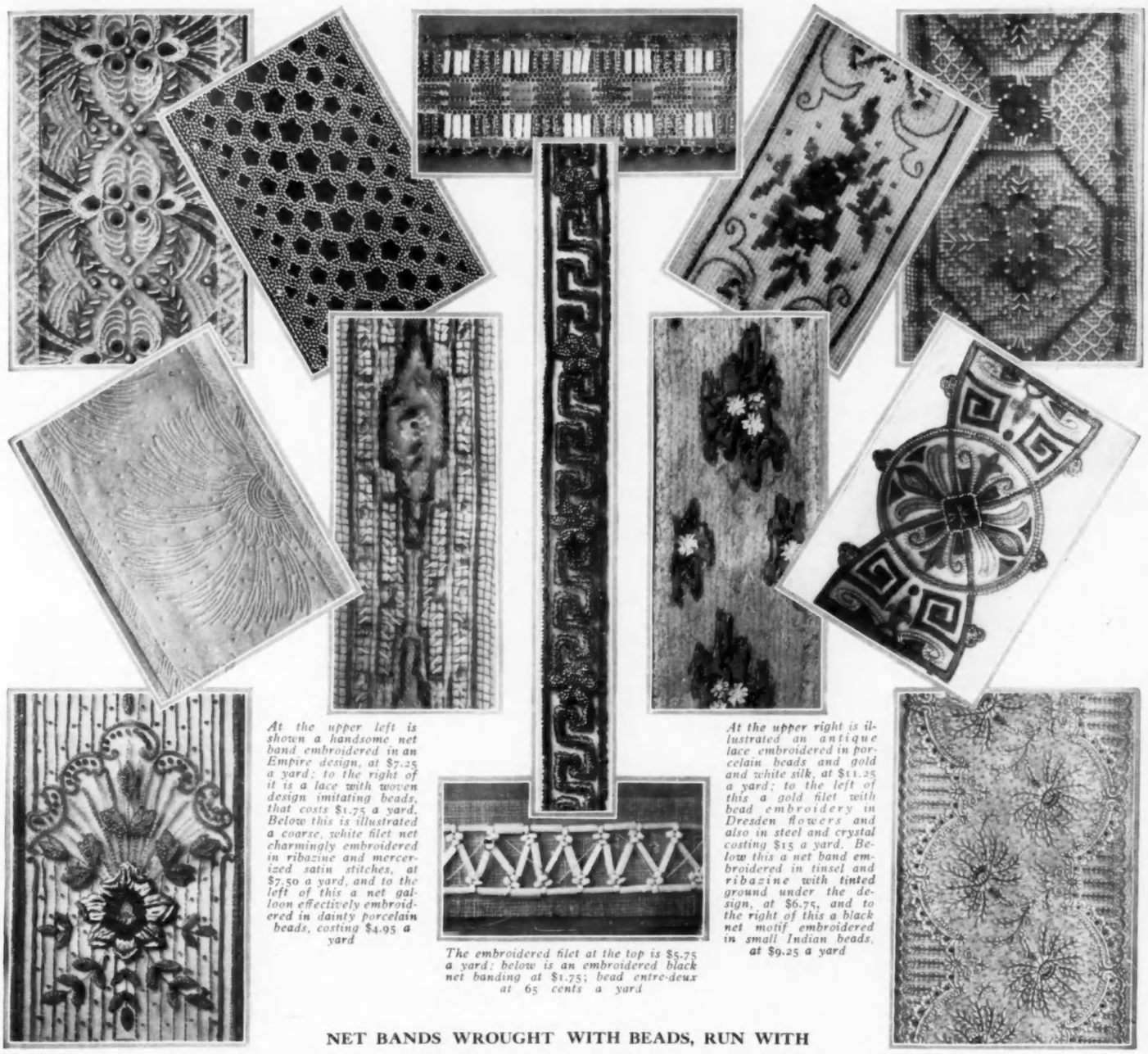
Appenzell embroidered écru batiste flouncing; $2.50 a yard

Embroidered heavy linen galloon, 3½ in. wide; $1.35 a yard

French embroidered batiste flouncing; $5.65 a yard



Appenzell embroidered écru batiste galloon; $5.75 a yard



At the upper left is shown a handsome net band embroidered in an Empire design, at $7.25 a yard; to the right of it is a lace with woven design imitating beads, that costs $1.75 a yard. Below this is illustrated a coarse, white filet net charmingly embroidered in ribazine and mercerized satin stitches, at $7.50 a yard, and to the left of this a net galloon effectively embroidered in dainty porcelain beads, costing $4.95 a yard

The embroidered filet at the top is $5.75 a yard; below is an embroidered black net banding at $1.75; bead entre-deux at 65 cents a yard

At the upper right is illustrated an antique lace embroidered in porcelain beads and gold and white silk, at $11.25 a yard; to the left of this a gold filet with bead embroidery in Dresden flowers and also in steel and crystal costing $15 a yard. Below this a net band embroidered in tinsel and ribazine with tinted ground under the design, at $6.75, and to the right of this a black net motif embroidered in small Indian beads, at $9.25 a yard

Black net band with gold cord, beads and fawn-colored ribazine; $8.25 a yard

White and black Chantilly galloon, costing $2.50 a yard

NET BANDS WROUGHT WITH BEADS, RUN WITH METAL THREADS AND EMBROIDERED IN RIBAZINE

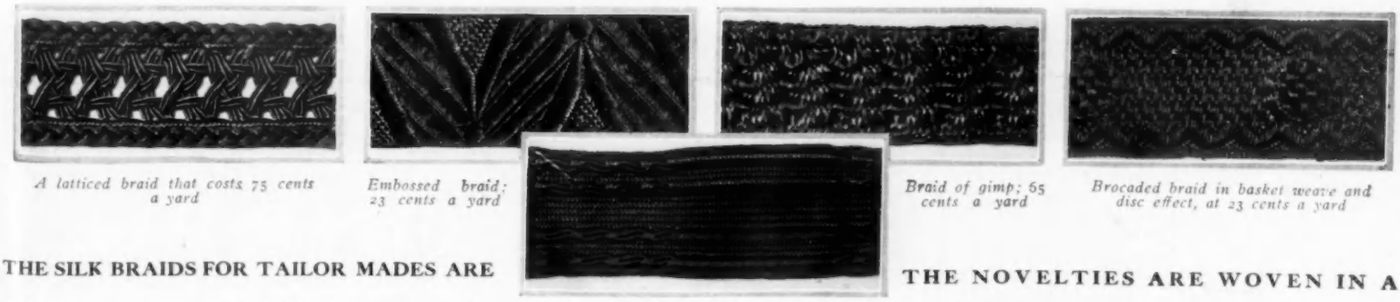
THE allied arts of weaving, lace-making, embroidering and beadwork have been combined to produce marvellously beautiful trimmings this season, and in far greater variety of design than one can imagine unless each lovely piece is seen. For tunics or bordered effects in gowns the wide bandings of net offer delightful and abundant trimming designs. One of the loveliest net bands to be found is closely embroidered in pink and blue satin beads and bugles, and in gold and opaque white beads and bugles in an Empire design, studded with pearls and jewels, the whole a softly shimmering mass of pastel coloring that is exquisite in effect. This is $7.25 a yard; the width eight inches.

A gold filet band embroidered with Dresden flowers and foliage in beads, and in designs between the flower clusters done in steel, crystal and jet, is very effective; the design is six inches wide, and the filet net projects on each side for an inch beyond this; the price is $15 the yard.

Imitation beaded laces are shown in wide bandings, woven white French dots simulating the beads. This treatment on a black net ground gives a very smart banding, and in a nine-inch width is $1.75 a yard. All-over lace to match, 22 inches wide, is $3.25 a yard.

A very light and pretty lace is shown in the white and black Chantilly bandings, which are nine inches wide, and have a white ground with a design delicately traced in black; the price for a yard is $2.50. This is an especially suitable lace to combine with chiffon or net.

A wide filet band, 11 inches wide, embroidered in colored ribazine and satin thread, is $7.50. One of cotton filet, bordered with écru canvas and embroidered in self-tone, is $6.75 in a five-inch width.



A latticed braid that costs 75 cents a yard

Embossed braid; 23 cents a yard

Braid of gimp; 65 cents a yard

Brocaded braid in basket weave and disc effect, at 23 cents a yard

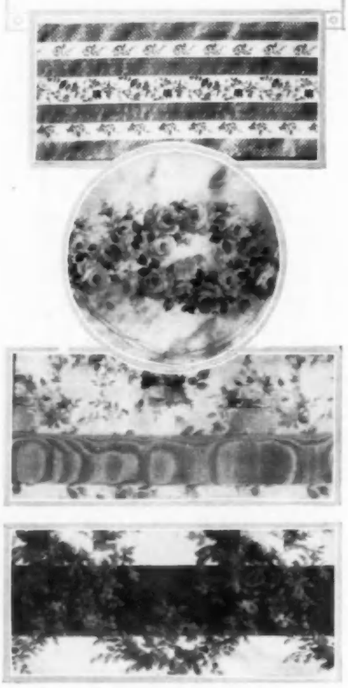
Braid for tailored suits, at 40 cents a yard

THE SILK BRAIDS FOR TAILOR MADES ARE UNUSUALLY HANDSOME THIS SEASON

THE NOVELTIES ARE WOVEN IN A BROCHÉ EFFECT AND IN OPEN LATTICES

THE NEWEST DESIGNS IN THE GARNITURES, BUTTONS AND CORDS SO IMPORTANT IN COSTUME EFFECTS

THE LOVELY NEW RIBBONS SO MUCH USED ARE DESIGNED IN GARLANDS AND FESTOONS ON GROUNDS OF METAL GAUZE OR MOIRE



Novelty ribbons

THE new frocks show effective button trimming. A smart example, shown in the center of the page, is in agate design mounted in a cup-shaped socket of dull gilt. Price 75 cents the dozen. A button of dull enamel and metal is shown in the lower left corner. Ash-mauve and gun-metal is one combination. Price $1.95 the dozen. A peacock button in green, blue and bronze-copper is shown in the lower right corner of the page. Price $1.50 per dozen. Pearl and antique gilt buttons are effective for evening. The one at the upper right corner is $2.25.

Buttons and braids are in demand for smart linen costumes. The knot button with a heavy cord top comes in three sizes, at 22 cents, 25 cents and 30 cents the dozen. Crochet ball buttons with ball drop trimming are from 15 to 45 cents the dozen. Flat buttons on openwork crochet, suitable for coats, are 85 cents the dozen. Smart hand-crochet ornaments for coats of linen, lace or pongee, are shown on this page. The middle cut is of round crochet discs with four heavy cords spaced with balls and having three dangles. Price $2.25. The cut below is of tri-loop frogs, three festooned cords and two dangles. Price $2.10. The third cut shows a heavy crochet chain and pendants. Price $1.95. Girdles of heavy white cotton cord with embroidered discs and knotted fringe, 2½ yards long, are $1.25.

The corsage garniture shown to the right of the three illustrated, is of white net with seed pearls and silver beads and ribazine. Pearls and rhinestones form a center design and there is fringe of porcelain and crystal beads. From tip to tip this ornament is 12 inches. Price $7.50. Persian embroidered roses on black net are shown in the crescent-shaped garniture at the left. Price $9.25.

NOVELTY RIBBONS

The illustration at the top of the column of ribbon cuts shows a Persian bordered and beaded gauze ribbon, 10 inches wide; price $4 the yard; lovely silver gauze ribbon in a 5-inch width, strewn with moss rosebuds, is $1.60. Illustrated in round cut. A new wash ribbon for negligées is of white silk and cotton grenadine with colored satin edges and broché Dresden sprigs in pink, blue, mauve and yellow; width 4½ inches. Price 25 cents the yard. Another ribbon of this kind, with a wider border of color woven in pin-dots, has larger Dresden flowers broché, as well as jacquard designs on a white ground; this is 30 cents a yard. Satin-edged black gauze ribbon, beaded in gold or silver, 9 inches wide, is $3 a yard.

Semi-made chiffon jumper embroidered in white porcelain beads; price $10.50

Chiffon tunic embroidered in gold and crystals, that sells for $39.75

Turkish robe embroidered in dull colors and antique gold and gun-metal; $79.50

Unlined chiffon jumper, prettily embroidered, that sells for $28.75

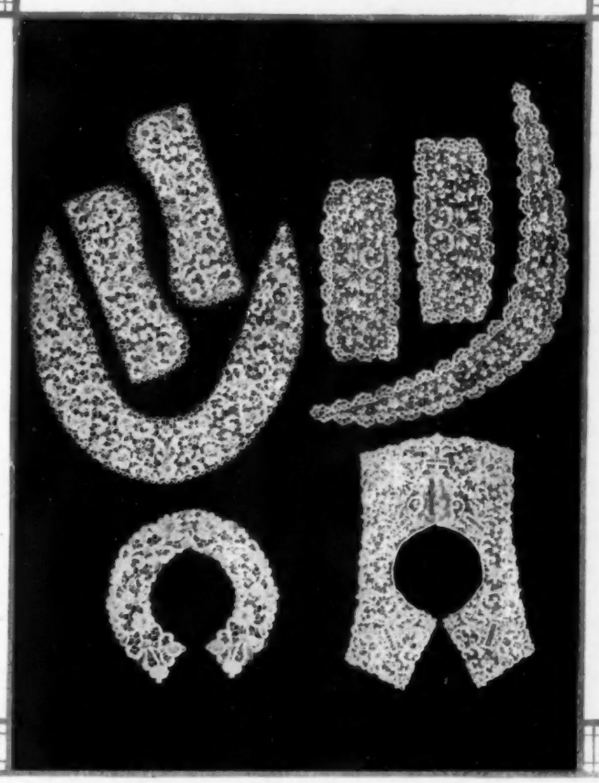
BEADED AND EMBROIDERED TUNICS AND BLOUSES

LOVELY tunics for summer evening wear over slips of soft satin or crêpe or chiffon cloth, are of colored, white or black chiffon or net, delicately embroidered in silks and beads. For the most part they are pale in tone and worked with crystal and gold or silver beads and bugles or in porcelain (sometimes called chalk beads, because of the similarity). The lengths vary from that just clearing the floor, for a dancing dress, to one just reaching the hips, and some are straight around, while others are shaped at hem and cut up at sides or in front. The prices vary, of course, with the amount of work.

One in blue, green, or salmon-pink chiffon, beaded in gold and crystal at the borders, is $39.75. A white net tunic with Turkish beaded border and embroidery in silver tinsel and gold beads, is $42.50. This can also be had with black net ground.

A semi-fitting Turkish net robe, so called because of the beaded design and coloring, is embroidered in antique gold, gun-metal and Persian beads, and in dull blue, orange and sage silks. This costs $79.50. A short black net tunic effect, consisting chiefly of bretelles with an embroidered motif across the front, and jet beaded side panels falling loosely to a little below hips, is $23.75. This is embroidered in Persian wool and beads, combined with the jet beading, the predominating colors phlox pink and dull green.

Semi-made kimono jumpers of unlined chiffon, embroidered in Persian rat-tail braid and dull Persian floss, with gold and Persian beads, are $28.75; these come in all colors. Beaded kimono jumpers of unlined chiffon to match cloth costumes, the design in white porcelain beads, are $10.50 and $12.95. These are finished ready to wear, except the back fastening. Evening kimono jumpers of white unlined chiffon, with design worked in iridescent crystal beads, are $21. In pale-colored chiffon with elaborate pattern in self-tone and silver beads they are $28. Some of these at the latter price have the beads in two shades of the color of the chiffon, besides the silver, and are very effective.



Venetian Point and Carrick-ma-cross coat sets and a Venetian lace yoke

LACE COLLARS FOR COATS AND FROCKS

These small, but sometimes costly, accessories are shown this season in charming designs in Irish crochet lace, Venetian point and Carrick-ma-cross appliqué. In Venetian point the color is that of an unbleached linen thread, and in Carrick-ma-cross a rich ivory shade is found, so that both make effective contrasts when used on white costumes; they are equally chic used on a color. A small Venetian lace collar costs $4.95, and a collar and cuff set is $30. A Dutch collar is priced at $5.50, and a yoke of this lovely lace is $19.50, and not very large at that. Lace of this order not only lasts for a lifetime, but in turn becomes an heirloom, always beautiful and always useful. A Carrick-ma-cross collar and cuff set for a coat is $25, and these are very much of a novelty, besides being exquisitely fine.

DAINTY SCARFS FOR LINGERIE FROCKS

The daintiness of the newest scarf for summer wear with lingerie frocks copies that of a century ago, when embroidered India mulls held sway in the "flingabouts" for shoulders, and were scarcely finer in texture than those that have just come from Paris. The length of the new lingerie scarf is 2½ yards, the width is 24 inches, and the material is a very sheer, soft French muslin embroidered all over in eyelet holes, and in an eyelet design at side border and hem. The design at the hem combines raised embroidery in convent effect and some in *à jour* work with the broderie Anglais; the price is $24.75.

Another fascinating scarf is of cream net, with an exquisite pattern embroidered in antique and silver threads, a Louis Seize ribbon and wreath effect with graceful vines and tendrils. This is three yards long, one yard wide, and is priced at $18.75.

Cream net scarf embroidered in antique gold and silver, at $18.75

Net overdress embroidered in silver tinsel and gold beads, costing $42.50

White chiffon jumper ornamented with iridescent crystal beads, at $28

Net garniture with Persian wool and bead embroidery; price $23.75

Sheer French muslin scarf with eyelet and solid embroidery, costing $24.75

TUNICS, BLOUSES, AND DRESS ACCESSORIES

Habutai kimono embroidered in cherry-blossom design

Old blue crêpe kimono embroidered in white and green

Attractive kimono embroidered in silk butterflies.

THESE LOVELY KIMONOS OF CREPE SILK RICHLY EMBROIDERED IN NATIVE DESIGN MAY BE EASILY TRANSFORMED INTO SMART KIMONO BLOUSES

SILK or crêpe kimonos of Oriental make and embroidery that may be turned into effective jumpers by using the back for the front, to wear with cloth suits, can be bought in the most fascinating colors and designs. To complete them, after the necessary square is cut at neck, and the sleeves are shortened, are bandings of Chinese or Japanese embroidery on crêpe or satin that come by the yard. Among the attractive kimonos are those embroidered in butterflies on lovely silk crêpe. These are $20. Bandings range from $1.75 to $3 a yard. An old-blue crêpe kimono at $25 is embroidered in silvery white iris, the reeds in a silvery green. Old-blue crêpe banding with a Chinese design of white birds and grasses to border the sleeves and neck is $3.50 a yard.

The cherry-blossom design is done on habutai kimonos, of different colors, red, black, etc., the blossoms always white. These sell for $10. A matching banding is $1.75 a yard.

For wear with linen suits the printed cotton kimonos, which are full length, are remodeled, as the designs cannot be bought in materials sold by the yard. The price of these cotton kimonos is $3.50, and they come in blue and other printings.

LACE FLOUNCINGS

IN lace flouncings a new and smart effect is seen in the Italian lace variety which is 45 inches deep and $5.75 a yard. The deep border design is of Renaissance, and above this is a very coarse fish-net mesh; the color is pure white. Banding to match, 13½ inches deep, is $1.85.

A filet flouncing 45 inches deep is very good value at $15 a yard; especially as the very wide border design is largely in floral effect, and has parts in raised dots, that project like balls in diagonal rows at intervals. A silk-run Alençon flounce, 18 inches wide, for $8.25 a yard, is exquisite enough to tempt any would-be buyer of finery; as is also the Lierre lace flouncings, which are 13 and 14 inches deep and cost from $1.25 to $3.75 a yard. Both of these laces are especially good for evening dresses. The shadow lace flouncings have phantom-like designs on meshes of various kinds; some are very fine and some very open, and in a 13-inch width are $2 and $2.50 a yard. In a similar width, run with silk, flounces of shadow lace are from $3 to $4.50 a yard; a very good-looking silk-run net flouncing, 22 inches wide, is $3.50.

Valenciennes lace flounces in floral designs, in widths from 14 to 18 inches, sell from $1.25 to $1.75 the yard. Narrow gold Valenciennes is from 25 cents up.

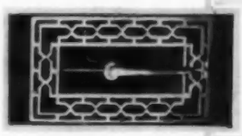
ALL-OVER EMBROIDERIES AND LACES

SOME of the all-over embroidered French batistes resemble the finest Swiss handwork, and are called Appenzell embroidery; the price for any one of these patterns is a fraction of what would be asked for hand-embroidery, though the effect is much the same.

Ecru Appenzell embroidered French batiste all-overs, 22 inches wide, are from $2.50 upward. French embroidered batiste all-overs, in white or écru, are from $1.50 to $2.50 in a 20-inch width.

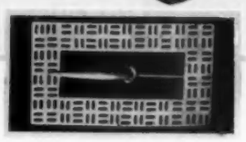
A very fine écru French batiste embroidered in an all-over lattice design, 60 inches wide, is $2.25 a yard, and fine all-over tucked white batiste, 20 inches wide, is $1.25. An all-over pin-tucked Persian lawn, very sheer indeed, in a 20-inch width, is $1.75 a yard.

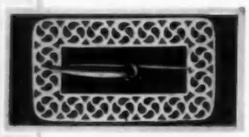
All-over shadow lace in a tiny cube design is $1.25 for a 40-inch width; another in a charming shadow effect, in the same width comes at $1 the yard.



The three handsome sterling silver buckles shown are wrought of pierced work in original designs and have pin backs. They are of exceptional value at $1.50 each

Handsome brocade and rich colorings, cords and bags in odd shapes having long silken tassels





The four hat pins illustrated are of sterling silver, one inset with bits of blue enamel, another engraved, one with an elongated point, the fourth in a cube. Price $1.50 each

THE SMALL THINGS WHICH GO FAR IN EFFECT—SMARTLY DESIGNED HAT PINS AND BUCKLES—PICTURESQUE BAGS AFTER THE EMPIRE PERIOD

LACE COLLECTING A FASCINATING FAD

Lavish Use of Real Lace the Extravagant Note of the Season —Lingerie Gowns May Become Priceless Creations When Encrusted with Rare Old Laces from Milady's Cabinet

This portrait of Mme. La Dauphine by Belliard shows a beautiful arrangement of lace and a jewelled coronet which resembles Venetian Raised Point. Much of the jewelry of that day was designed from lace. Print loaned by Max Williams

OUR grandmothers of one and two centuries ago had beautiful collections of lace; in some cases their finest pieces were never used, or again, they were brought out only for a great event, such as a wedding, christening, or an anniversary. When machinery began to produce many different kinds and varieties, these rare collections were carelessly used and thrown aside in favor of the new stiff lace, with its too perfect pattern and mesh. Preferring the new and inartistic, these vandal-like ancestors of ours showed exactly the same lack of taste, as did the English peasant when he discarded his picturesque smock, bordered with hand-made cut-work for the machine-made jean. Since we, of this generation, have at last fully succeeded to our far-removed grandmothers' love of these marvelously wrought laces, why should we not in our turn become practical collectors, and prepare to satisfy the inherited cravings of our descendants for the "genuine antique"? With this end in view, suppose we look at laces in general for a moment, and then examine some of them in detail, and glance at so much of their history as will interest us and help us to become intelligent investors.

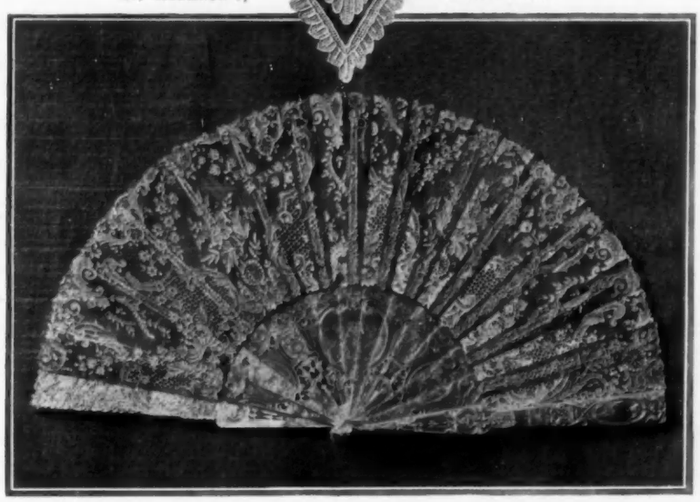
THE CLASSIFICATIONS OF HAND-MADE LACE

As a matter of fact there are only two distinct kinds of hand-made lace, the one, needle-point, made with the needles, and the other, pillow lace, made on a pillow with bobbins. In order to decide to which of the two classes any particular piece belongs, the *"toile"* or pattern, and the ground work of connecting stitches, or net, must be taken into consideration. In needle-point, the solid parts are always made of looped or button-hole stitches, and are either put together with "brides," which consist of one or two threads fastened across from one pattern to the other, and then closely whipped or button-holed over, or with *"reseau"*—another name for a ground of net work. On examination, this *"reseau"* will be found to have the same stitch as the *"toile,"* but the loops are made more loosely. Remarkable as it may seem, for true needle-point lace, with all its varieties of beautiful design and ornament, one stitch alone suffices for its construction.

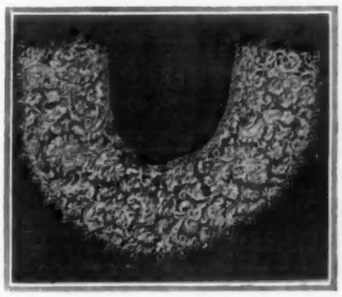
Pillow lace, however, is made in an entirely different manner, the *"toile"* is composed of twisted or plaited threads crossing each other more or less at right angles and in and out like the texture of woven cloth. The "brides" here consist of twisted or plaited threads and the knots or thorns, which often decorate them, of simple loops. It sometimes happens, especially in laces of the Belgium class, that the *"toile"* is worked with the needle and added as a motif to the *"reseau"* which has been made on a pillow, or the *"reseau"* is worked around the pattern by the same methods; this combination is termed "mixed lace." Broadly speaking then, needle-point lace is made with looped stitches, and pillow-lace of woven threads done with the hands and a bobbin instead of the loom. Theoretically, the difference here stated is very simple, but in the case of exceedingly fine lace, it is often necessary, for the novice to use a magnifying glass in order to differentiate between the two kinds.

Now that we can distinguish with some degree of confidence between the two kinds, let us decide with which particular varieties of each we shall trim our gowns and incidentally collect for posterity. Shall it be the exquisite needle-point from Venice, Brussels, or Alençon, or the marvelous pillow lace made at one time or another in every country in Europe, but which reached its finest form in Flanders. The shape, too, of of the pieces of lace we buy is a matter for thoughtful consideration: collars—both large and small—cuffs, scarfs, insertions and edgings, and medallions are always good and can be used over and over again in many ways, while some set pieces, on the contrary, such as skirt panels, etc., are not at all adapted to the changing styles in dress. First, we shall turn our attention to the chief needle-point laces of the different European countries.

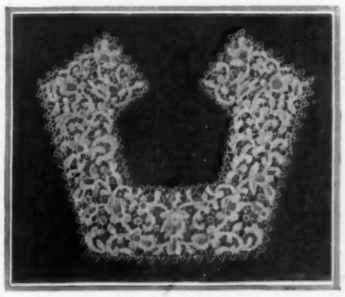
(1) *Medallion of Brussels Point*



(2) *Exquisite fan of rare Point d'Alençon*



(3) *Round collar in Venetian Rose Point*



(4) *Square collar in Raised Point Venetian*

ITALIAN LACE

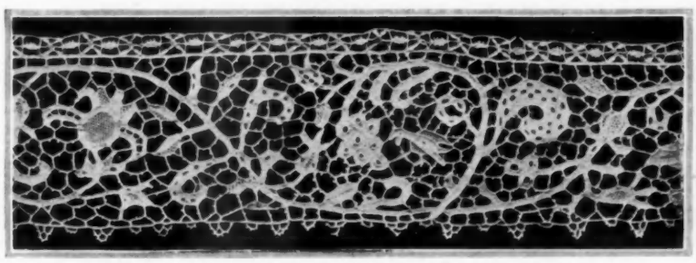
Real point lace had its origin and chief center in Venice and was brought to perfection, not by State encouragement, such as government schools or protective tariff, but rather in spite of sumptuary laws, by the enterprise and artistic instincts of private citizens. It reached its greatest degree of perfection in the splendid lace known in French and English by many names, but called in Italian, *"Punto di Venezia."*

This lace was amazingly popular in Spain and France, and both men and women used it in enormous quantities on their costumes. It is said that, owing to the long curls of Louis the Fourteenth, falling collars had gone out of fashion, and enormous wigs were worn by the courtiers in imitation of the King's natural locks, and in accordance with the new style of coiffure, cambric neckties with falling ends of richest Venetian Point lace were adopted. The lace was also used on the sleeves, on the ends of their vaist scarfs, as a finish for the frills a half yard wide on the short breeches of their day, as rosettes on their shoes and even the tops of their high boots were inappropriately decorated. The ladies wore it on their caps, sleeves, and aprons and used it to trim their dinner table cloths, pillow cases and bed coverlets. The church, too, had many beautiful altar cloths and flounces.

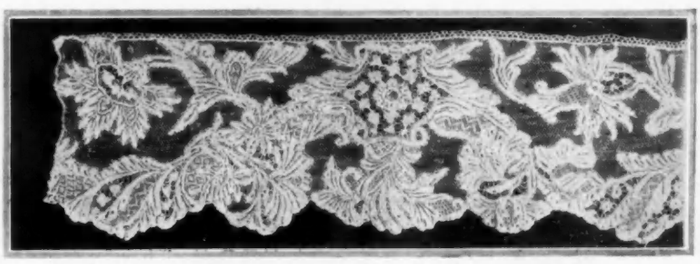
Venetian Point is variously called Raised Venetian Point or Gros Venetian Point, Rose Point, Carnival Lace, Cardinal's, Pope's, and Point Plat de Venise, and all of these names have been used rather indiscriminately. Three distinct classifications, however, are made: (1) Venetian Raised Point (French, Gros Point de Venise) under which Rose Point is included; (2) Venetian Flat Point (French, Point Plat de Venise) with its later variety which, from its appearance, may be called Coraline Point; (3) rounded Venetian Point (French, Point de Venise à réseau) and in this class is included "Punto di Burano, which takes its name from the island, near Venice, where it was made at the close of the 18th century.

VENETIAN POINT

Raised Point, or Point de Venise, is chiefly distinguished by the boldness and continuity of the designs, and the "cordonnet," the thick thread or cord with which the pattern is outlined. The pattern is thickened in parts by the addition of sheaves of thread closely overcast with button-hole stitch and is often edged with rows of picots. "Brides" hold the lace together, but they are not an essential part of the pattern. This lace is beautiful in design and the great variety of details are marvelously wrought, an Italian poet is said to have described it as "scolpito in relievo" (sculptured in relief). The col-



(5) *An example of the Flat Venetian Point, a wonderfully effective lace*



(6) *A beautiful specimen of grounded Venetian Point very rarely seen*

lar shown in the fourth illustration is a very good specimen, which costs $18 at a well-known lace shop.

Rose Point does not differ markedly from Raised Point, the style is modified, not changed. The pattern is designed on a smaller scale, there is more ornamentation and the groundwork of "brides" becomes more prominent in the whole effect. The collar in the third photograph is a fine antique piece which shows plainly the characteristic features of Rose Point.

The very name of Flat Venetian Point shows how it differs in character from the two Points already described. There is an absence of raised work, the pattern is less complex while the ornamented "brides," as in Rose Point, form an important feature in the whole effect. The fifth illustration is a good example of this lace.

Coraline Point has very little connected pattern and is often shapeless and angular; there is little or no raised work and the ground of "brides" is without method in its arrangement and in the shape of the meshes. The story runs that the sailor lover of a young Venetian girl, a lace-maker, gave her as a parting gift when he left to go on a voyage, a branch of coraline, and she, cherishing it and thinking of him as she worked, decided to imitate it with her needle. Delicate and wonderful as the lace is, it must be regarded as a decline from the earlier styles.

Grounded Point was not made in Venice until after the middle of the seventeenth century, and was then copied from the French schools at Alençon. Previous to the time of the Alençon lace, the French court had bought most extravagantly from the Venetians, and when the French were compelled to patronize their home industry because of prohibitive duties against foreign imports, the profits of the Venetian lace-makers suffered considerably. It was then that, in the hope of retaining their French customers, they imitated their supplanters and adopted the "réseau," or net work ground. The style of the "réseau" is much the same as the French, but the mesh is rounder and does not fall into lines across the lace as in the Alençon. This lace was produced in great quantities until the latter half of the eighteenth century, when the storm of the French Revolution broke over Europe and overwhelmed the Venetian Republic in its course. Rich patrons had to flee for their lives, taking with them such property as they could, and they no longer bought lace. The sixth cut shows the distinctive features of grounded Venetian Point.

BURANO LACE

The manufacture of lace survived in the island of Burano until the nineteenth century and would then have subsided but for an extremely severe winter in 1872, which froze the canals and lagoons and reduced the inhabitants, who lived by fishing, to starvation. An appeal for help was made throughout Italy, and the King, Queen and the Pope set the example of giving and quite a large sum was raised. Some of this was used for the immediate alleviation of the necessities and with the rest a school was started, in which it was hoped that the lost art of lace making, which had once been so profitable, might be revived. The only living person who remembered how the work was done was a Cencia Scarpariola, then in her seventieth year, and she was too old and infirm to teach. Some Venetian ladies, however, headed by the Countess Adrianna Marcello, who later assumed the management of the school, found an intelligent worker who could learn by seeing the old woman at her needle, and she in turn taught others. The Queen and others sent patterns and designs and the school has at length been able to make lace of various kinds but little inferior to that produced by Venice in the days of her greatest triumph.

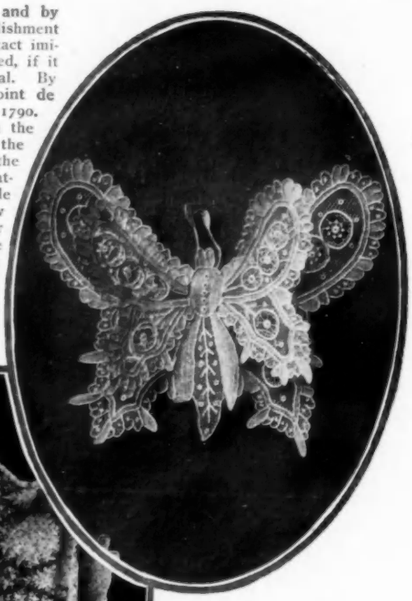
THE PRESENT OUTPUT OF THE BURANO SCHOOL

In needlework, the Burano girls now reproduce the Raised Venetian Point, Point d'Argenton, d'Alençon and old Brussels, as well as their peculiar square-meshed native Burano. The handkerchief shown in the thirteenth photograph is edged with modern Burano lace. The réseau ground of this lace is made by fixing a thread straight across the whole width of the lace as a foundation for each row of meshes. The result is a remarkably square-shaped mesh and by this, as well as by the streaky or cloudy appearance of the réseau, Burano Point may be recognized. The patterns are generally, as in the illustration, small and floral, and the net ground is usually sprinkled with leaflets or blossoms.

For the benefit of those who may visit the island, it should be added that the Burano lace schools, under the patronage of the Queen of Italy, are in the Palazzo Municipale, opposite the church in the principal Piazza in the island.

FRENCH LACE—D'ALENÇON

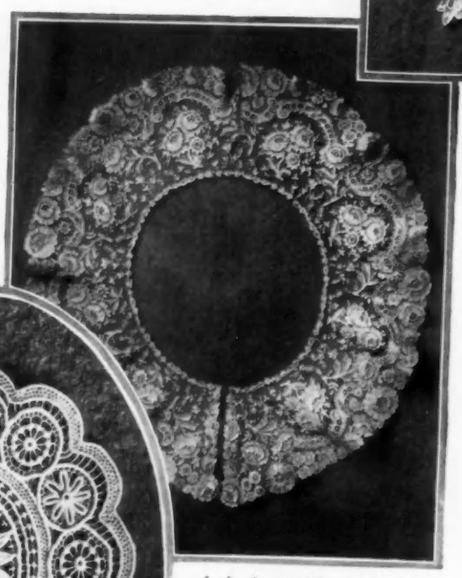
In order to exclude foreign laces, Colbert, Louis the Fourteenth's famous minister, induced Venetian lace-makers to settle near the castle of Louray at Alençon and by 1665 there was a flourishing establishment where the lace produced was an exact imitation of Venetian Point and rivalled, if it did not surpass, the Italian original. By Royal Decree, it was called "Point de France" and this name held until 1790. It is impossible now to distinguish the earliest lace made at Alençon from the finest Venetian Point. By degrees the workers departed from the old patterns and a new and separate style developed. The patterns grew smaller and more delicate, finer thread was employed and finally the "réseau" ground was invented in imitation of the pillow laces made in the neighboring Flemish Provinces, and we have, as a result of all these changes, the lace now known as Point d'Alençon. This particular kind is characterized by a scroll-like band at the edge filled in with open ornamental work, and inclosing spaces which are decorated with conventionally treated flowers. Later the patterns were greatly modified, the ground-work was sprinkled with spots and leaves, and under the Empire, the pattern dwindled to little more than an outline of thick cord. Point d'Alençon can always be recognized by the cord outlining its pattern, which is thicker and clearer than in any other lace, owing, it is said, to the fact that it is worked over horse hair. The fan in the second sketch, which was made for royalty and performed its offices some two centuries ago, is an exquisite piece of Point d'Alençon and reflects very clearly in its ornamentation the French taste. The specimen shown in the lower part of illustration No. 12 shows the later modifications of this lace.



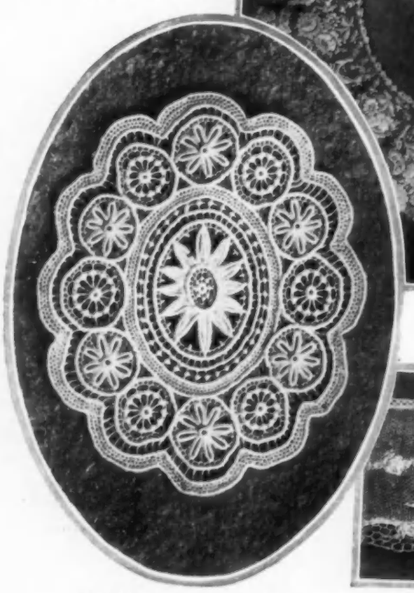
(7) *An exquisite butterfly motif of Brussels Point*

(8) *A wonderful wedding veil of exquisite Point de Gaze*

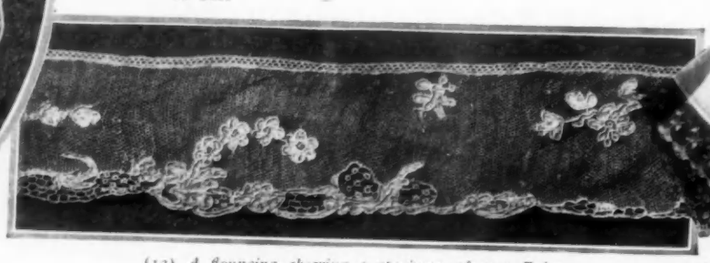
(9) *Point Brussels in a butterfly motif*



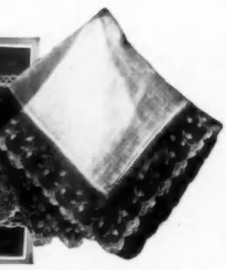
(10) *A magnificent specimen of rare and exquisite Point de Gaze*



(11) *Handsome medallion in Brussels Point*



(12) *A flouncing showing a specimen of rare Point d'Alencon in its later modifications*



(13) *Point Burano borders this handkerchief.*

POINT D'ARGENTAN

Point D'Argentan is made at the town, not far from Alençon, from which it takes its name. Its chief characteristic is the hexagonal mesh of the ground work which is not of single threads, for the sides of each mesh are worked over with a buttonhole stitch. This lace has a larger mesh, and a stiffer appearance, than any other Needle Point lace.

FLEMISH LACE—BRUSSELS.

Brussels is the only Flemish city in which needle point is produced and because of its close resemblance in its earliest forms to that of Alençon, it is probable that it was made in imitation of the French. The style, however, is rarely so fine as in the best Alençon, the "toile" is loosr and flatter, and the corded outline is not covered with buttonhole stitches, but is left in an unfinished state as a strand of threads. The butterflies, Nos. 7 and 9, which cost $3 and $2 respectively, according to their size, the round medallion, No. 11, at $3, and the diamond shaped one, No. 1, at $2, are all examples of Brussels needle point.

The earliest Brussels needle point had a "réseau" made with the needle, but the lace makers of this city were so justly celebrated for their beautiful pillow-made "réseau" that they preferred this. We find the best needle point Brussels put on a pillow made ground-work and it is therefore "Mixed Lace." At the beginning of the nineteenth century, the Brussels needle point degenerated into Point Appliqué, and the pattern was appliqued upon machine-made net.

POINT DE GAZE

In late years, however, a lace called Point de Gaze, made entirely with the needle, has been produced at Brussels; the toile is in close and open stitch and gives the appearance of shading and the open parts are elaborately enriched with dotting.

The Point de Gaze wedding veil in sketch No. 8 is a magnificent specimen valued at $5,000. The owner of the establishment where it is being sold refused to divulge its history, but musingly remarked that a similar veil sold for a family in Europe had been bought and worn by the charming American girl who had married into that very family. The collar of the same kind of Point (No. 10), which is particularly well adapted for trimming a decolleté bodice, is at the same establishment and is priced $150.

SPANISH POINT

Much of the so-called "Spainish Point" is not Spanish at all, but Italian. Great quantities that we should describe as Raised Venetian Point

(Continued on page 96)

SUMMER MODELS SHOWING FASHION'S APPROVAL OF CORDELIÈRE, EYELET EMBROIDERY AND STRIPE DESIGNS

For "Fashion Descriptions" and prices of patterns see page 96

WHAT SHE WEARS

Band Trimmings Hold Absolute Sway—Franciscan Cordelière and Ball Fringe—The Neo-Greek Coiffure and the Plumed Helmet

Distinction marks the tailor-mode of stripes in combination with contrasting plain fabric. Pattern cut to measure; skirt $2.50, coat $2

WHEN one contemplates the variety in ornamentation afforded by the spectacular array of bandings (plain, beaded or with metal), the fringes, braids, passementerie motifs, laces, broderies Anglaise, and the embroidered garnitures, one is stupefied by the bewildering plenitude of the supply. Invention and ingenuity have been pushed to the limit to furnish these gauds for lovely woman's wearing, and the result, when worn, is sometimes truly barbaric. There is no abatement of metal decorations, and particularly good are the ball trimmings in gold, silver, or aluminum, which finish the edges of tunics, elbow sleeves, and boleros or Zouave jackets—which latter promise to be so much the rage as summer approaches. These ball fringes, when made of cotton, are notably dainty on the white or colored linen costumes which fashion now prescribes, and are introduced conspicuously for the edging of panel, bolero or camail, along with the cotton cordelière which confines the high waist-line.

Let me repeat that the newest trimmings are bandings, banings, and bandings. It is interesting to note that, after a rest of three years, princess lace has taken a new lease of life, and that wide bandings and all-overs with the familiar motifs, appliquéd in charming patterns on a white net surface, are being offered again and eagerly accepted. Its effect over satin is very lovely, and it also affords a good background for the effective incrustations made of colored beads. As this is to be a great marquisette year—all kinds of marquisettes (silk, cotton, wool—plain, embroidered, striped) being in great demand—these thin laces on silk marquisette or voile offer the most picturesque development. The embroidered laces—that is, the embroidery done in self-color on a net surface, say in white or black or gold—are extremely beautiful and effective over either white or a color. In black laces, a newer suggestion than the heavy filets is the shadow lace, which somewhat resembles a duchess pattern, with medallions set here and there, it is also procurable in the banding, as well as in the all-over. There can be no question that the heavy laces are la mode, but the combination of a lighter net lace gives nuances of effect not obtainable otherwise. This is as true of the white or écru laces as of the black. Nearly always these heavy laces and embroideries are relieved with hemstitched bands of marquisette in black or a color, to soften them.

SOUTACHED BANDINGS SMART

I have just seen a new trimming cleverly used, and it is both effective and practical. It is made of mousseline de soie, stitched with row after row of soutache, and affords delightful variety, for if the groundwork match the gown in color, the soutaching may be done in either black, gun-metal, gold or silver. Likewise, if a contrasting groundwork be used—say Nattier blue or Empire green for a black gown—then the soutaching should match the gown in color. Mousseline is better than either net or chiffon for this purpose, because it has the necessary firmness of texture to hold the soutache in place while being stitched. Another pretty and rather new idea is solid embroidery done in faded colors on the wide black braids that are now in vogue. This gives a Persian effect, although sometimes the Bulgarian colors are used, with equal chic. One must confess, however, that a little of these colored embroideries on black goes a great way. They should be applied with discrimination, or they lose distinction.

NEW PINA CLOTH

Of such bewitching attractiveness are the tub materials this season that one may easily turn aside from the deeply borduré pina cloth (or pineapple, as it used to be called), which is deemed the extreme novelty, to the dainty dimities, the chiffon organdies, the cotton voiles with their rich silk stripes, the zephyrs and the marquisettes that are stacked like cut flowers in a market on all sides of the shops, and that seem to appeal to one's purse-strings, saying, "Buy me!" Everywhere, in these charming cotton prints one sees bordurés—many of them of the antique Persian style, with the conventionalized palm-leaves of our grandmothers' day; although frequently the borduré is merely an amplification of the figure of the center, or shows the color reversed. Some of those with the Empire wreaths and medallions of court beauties, with connecting ribbon streamers, seem almost to be hand-painted.

In foulards there is nothing more desirable than the satin-striped pattern with the fine all-over checking of black, giving a rich shadow-striped effect that forms a good foundation for the newest trimmings. Double-faced satins are coming into prominence, and are approved for modish development because the contrasting color of the under side forms an admirable excuse for leaving the train and shirred panels unlined, and also creates a good color basis for revers, to be overlaid or encrusted with trimming. En passant, it may be noted that revers are very much in evidence, being applied wherever there is the slightest excuse for their presence—on the backs of jackets, on the sleeves, and on the lower edges of tunics. Another great convenience is found in the double-width in which all silken materials are now manufactured, thereby avoiding the frequent seams, and allowing the modiste to cut to much better advantage. For instance, one width of handsome brocade will form the train drapery for an evening toilette, coming well towards the front under the arms, and being set smoothly around to the back, where the surplus fulness forms a single or double box-plait or gathers over a cord, and flows down in graceful lines to form the train, weighted at its points with heavy bead or passementerie tassels.

SELF-TRIMMING OF STRIPES

Scarcely any of the striped costumes of this season, made in tailored style, are to be fashioned without the decorative use of the same material set cross-wise. If this is not done, plain material of a matching color is used for contrast, a gown or suit that shows only vertical stripes being considered the relic of a passée mode.

A smart example in linen of this combination of striped with plain, designed especially for a southern trip, was in réséda—no, rather more of a moss-green shade—and the short striped jacket with rounded fronts had rounded patch pockets of the plain material, which was used also for the soft jabot revers, the panel front to the skirt, and its rounded band trimming. A peasant Panama hat was banded and rosetted with black velvet, two long wired ends standing high on one side. Another hat, less utilitarian, and intended especially for wearing with the costume, was made of moss-green straw braid, exactly in the shape of a tea-cosy, with a ridge across the top, and a deep band of moss roses, buds and leaves surrounding the face and set high at the back.

OTHER TRIMMING DEVICES

The use of Van Dyke points in the decoration of costumes, takes the place oftentimes of beading and embroidery. Frequently these Van Dykes are of lace or passementerie, and sometimes of the self material braided in cord, that of a black-and-white twist being the most effective. An afternoon frock of blond tussah, worn at a tea last week, illustrated the use of Van Dykes most charmingly. The blouse was made of Cluny all-over with a lining of Nattier-blue satin; and extending straight across the front and down on the sleeves was a band of made Van Dykes, pointing downwards—the straight upper edge forming the front

King's-blue marquisette over leaf-green satin. Pattern cut to measure, price $4

of the square neck. The skirt's middle front displayed a tall Van Dyke of lace over satin. Pointing upwards from the hips to the waist were other lace points that almost met those of the waist pointing downward, separated by a knotted cord and tassels in two shades of brown. The large hat of stretched gold lace had some aigrettes placed slantwise against the crown.

Those cords and tassels, known as cordelières, are seen on all kinds of costumes, even on the tub frocks. A plain white linen peasant robe that hung straight down from its kimono shoulders, save for the sloping under the arms, where wide bands of broderie Anglaise were set from the foot up, and which closed down the full-length front with bullet crochet buttons, was held at the waist-line with a white cotton Franciscan cordelière, very smart and novel.

Among the incoming styles there is nothing smarter than a tunic effect which I shall call a skeleton redingote, for lack of a better name. It is now being fashioned for afternoon and restaurant gowns, but later will answer for tub frocks. Revealing the guimpe at the rounded neck, back and front, it falls straight almost to the foot, being finished on its lower portion, front and back, with deep banding, which runs up each side, to serve as a joining for back and front, and also forms the under parts of the sleeves—the uppers being made of another, similar portion that ends under the lapped portion at the shoulder, where the closing is made. A cordelière defines the high waist-line. I have just seen a French costume of this genre made of finely striped shrimp-pink and white pina cloth, over coral-pink satin, with a deep band of écru filet lace around the foot. Across the front and back of the long tablier portion was a deep palm-leaf bordure, showing dull green and blue, with insets of shrimp-pink net, the wide side-bandings of écru filet lace also forming the sleeves. The cord and tassels displayed a combination of écru, pink, dull green and blue, and had a perfect cascade of balls and tassels at the side.

MILLINERY ROSES FOR FROCKS

The general use of rococo roses for decoration has led to the more effective utilization of millinery roses. A toilette trimmed in this wise was worn recently at a reception for the distinguished Hungarian statesman, Count Apponyi, who has been widely entertained. The fourreau of silver cloth was veiled in black chiffon and draped with a tunic of black satin. The roses of gray pink that garlanded the skirt were entwined with black marabout. The garniture of the low chiffon bodice showed a decoration of pink beads. A silver-pink Empire band encircled the coiffure—and apropos, the Empire chignon is the latest new departure in hair-dressing. It is a set-on affair, arranged with banded hair and puffs over a rounded net piece, and when pinned in place with a band around the head, and with possibly braids or curls over the ears, it is indeed becomingly picturesque.

Another delightful gown that graced the occasion mentioned showed the Paul Poiret features, a brush aigrette of banana yellow being caught in a diamond cabochon on the left side of the coiffure, in lieu of the familiar Poiret head-dress. The fourreau was of flame-colored satin Tanagra, a trifle long, and was over-draped with very striking Richelieu embroidery on écru batiste, the flame color showing through. The low bodice and tunic were made in one piece, and held in at the waist by a heavy gold cord and single tassel. A heavier tassel to correspond was hung below at the end of a gold ribbon, where a loose coat of banana-yellow chiffon hemmed with gold, that fell straight from the shoulders without sleeves, was caught in lovely drapery folds at knee-hight. The lower edge of this chiffon drapery was decorated with graduated satin roses that shaded from palest yellow to flame color at their hearts, ending at the back with a bunch of Parma violets. This shading of self-tones in evening costumes is worthy of note.

THE NEO-GREEK STYLE

The prevailing Neo-Greek style of head-dress requires the bandeau embellishment, all rolls being discarded in favor of the close effect, the braids around the ears according with the accepted shapes in hats. There is nothing smarter just now than the helmet-shaped toque of velvet or satin that has three superb ostrich feathers set at the back in the "Ich dien" style and drooping forward. One sees a number of fanciful caps worn at the theatre this season, but for the most part they look home-made and hopelessly dowdy. I saw one that was an exception to this rule, however, worn with a smart gown by a very charming woman in one of the boxes at "Chantecler." Her flamboyant mandarin coat being removed, her costume was revealed as a charming creation of king's-blue marquisette over leaf-green satin, with a fetter-band of deeper-toned blue velvet, which also decorated the bodice. Bandings of dull silver, and a turban cap of the same, encircled with blue roses, contributed to the enchanting picture of a smart mondaine.

THE MUCH DISCUSSED "PANTALOON DRESS"

Often we receive from the stage many picturesque suggestions for costumes. In view of the persistent prophesy from Paris that the modified "pantaloon dress" will soon be with us, I took note of the Turkish costumes displayed in a musical comedy that I saw a few nights ago—was it Elsie Janis in "A Slim Princess"?—which revealed gowning of distinct fashion possibilities—particularly one gray crêpe de chine creation, which had the full overhanging trousers to the ankles, and a long tunic that hung straight around, except in the front, where it was cut up in a V-shaped opening at the foot, revealing the baggy trousers. The bodice had the high belt-line and the kimono sleeves, but the skirt was the real novelty. Perhaps we shall come to adopt this Turkish costume, in toto—who knows? At least, we have already taken up the Zouave jacket and its affinities, the bolero and the Eton, because the short and jaunty jacket which does not conceal the Empire waist-line to the well-cut skirts promises to enjoy supreme success.

FLOATING SUGGESTIONS

Among tentative suggestions for tailor-made effects is the increasing use of very large embroidered arrow-heads on the smooth-finished fabrics. Pongee coats are being made up for motoring in the smartest styles, with straight or semi-fitted backs, very bright linings of satin or foulard, and with large cape collars. Some very effective straight coats for the south are the precursors of smart elegancies which will be in vogue here as the season advances. One made of white basket-weave had a deep sailor collar and cuffs of lobster-red broadcloth, with gold-and-black galon, and large black-and-gilt buttons; another of pale blue had a deep shawl-collar of black satin; and one of crow-blue was lined with cerise satin, which also faced the collar, and was fastened with large buttons of old silver. The lines of all of them were exceedingly straight, preserving the present silhouette.

Chiffon wrap of banana yellow with shaded roses. Vogue pattern, cut to order, price $3.00.

EMRBOIDERED BATISTE FROCKS

Fascinating are the embroidered batistes and swisses where color is added in the bandings and embroidery; and so, too, are the Fujiyama crêpes which are executed by Oriental hands. The latter are boxed as seven-gored skirts, with the separate waist decoration, but by making a narrow five-gored skirt, the surplus may be used for the kimono sleeves with good result. By introducing insets of Cluny or baby Irish lace, truly elegant morning costumes may be developed. Dotted swiss is enjoying a revival, and is excellent combined with messaline. I saw one pretty frock with the narrow fourreau made of radish-red messaline—that new shade between petunia and rose. There were two deep overlapping plissé flounces of dotted swiss on the skirt, and one on the tunic, giving a triple-skirt effect. The peasant waist of the messaline was not covered by the swiss, but had a deep fall of the plissé swiss on the round décolletage. A distinctive note was given to the crushed ceinture of messaline by its narrow belt ruffle of doubled messaline, and its one long sash-end at the left. This sash-end was the "dernier cri," and was made of fine black net that hung nearly to the foot, being faced up for five inches with black velvet and finished with jet fringe. At the waist it was gathered into a jet cabochon.

The princess slips now worn under sheer lingerie gowns have developed through their daintiness of decorations of lace, embroidery and stitchery into lovely foundations for the filmy robes worn over them. Ribbons, if used at all on them, should be of white, in order not to clash with any color decoration which is so much a feature of these exquisite French frocks this present season.

Tussah model cleverly designed with Van Dyke lace insets. Pattern, cut to measure, price $4.00

VOGUE POINTS

THERE is nothing more effective and becoming than a soft drapery of maline worn with an evening gown. Three or four yards of this filmy material may easily be utilized, it being usually draped on the bodice, down the back length of the gown, and with a long end wrapped around the arm. The color used is nearly always white, although a flesh tint is becoming, and in many cases black will be most effective. A fresh length of tulle will probably be necessary at every wearing.

IT is surprising to see how many smart women are wearing tailored hats with evening gowns, when dining at public restaurants. Plume-trimmed headgear probably becomes sometimes tiresome, and aigrettes have been a welcome substitute. It seems, however, rather incongruous to wear a toque of straw or satin trimmed with aigrettes or paradise with a low-neck gown.

WITH the first warm days which call for long spins over level stretches, the heavy winter motor bonnet is laid aside, and bewitching substitutes in chiffon and novelty effects take its place this season. A chiffon motor bonnet comes in a soft and becoming shade of Alice blue. It is shirred at intervals over a soft silk foundation and modeled on regular bonnet lines such as we associate with children's hoods. It is, however, of an exaggeratedly large size, almost having a poke effect. Chiffon streamers tie under the chin. Such a model, soft and light, is very conveniently rolled into small compass and tucked away when not in use.

A DELIGHTFUL green shade, the veriest reminder of the freshness of spring—green is one of the foremost colors in millinery this season—shows a combination of soft satin and satin-finished straw braid. The framework around the face is of the straw, while the hood part is of fulled satin.

A NOVELTY motor bonnet comes in fine horsehair braid, which is woven in tube shape. The cap is modeled after the knitted ones seen this winter, the horsehair braiding taking the place of the worsted strands. The cap part is blue, while the border is woven of blue and green. This makes an extremely light and airy affair for warm days.

FOR summer wear with linen costumes white buckskin shoes in button style will be worn, as well as the white buckskin pumps—and with the latter buckles of old silver often take the place of the ribbon bows. A new idea in tailored costumes, especially the light linens, is to have the belt buckle match those of the pumps. These come in tarnished silver preferably, but many in rich chasing will also be seen.

PUMPS take a new lease on favor this spring, as they have annually for several seasons heretofore. Their trimness of outline proves their right to first consideration for smart everyday wear. Following the marked tendency of elaboration and variety in fabrics, the pump is shown this season, not only in the kids, but in velvet and satin. With the foulard or marquisette costume, the trim black velvet pump with its tailored ribbon bow makes a smart bit of contrast. Also pumps of bronze-colored satin are in strong favor and will be worn with foulards and light lingerie frocks as well as the tailored linens.

HATS with all-flower crowns are a conceit of this season, a pretty fancy being to have a harmonizing color scheme for each costume. To this end brims come with removable crown frames which may be covered with violets, rose petals, white lilacs or nasturtiums.

SMART FASHIONS *for* LIMITED INCOMES

Clever Copies of Original French Models Adapted to the Slender Purse—Charming Ready to Wears

No. 6.—In striped foulard this excellent little model may be had for $15

No. 1.—The hand-embroidered scalloping lends a note of distinction to this simple little serge frock; it can be bought for $18.75

No. 5.—Lingerie frock of white marquisette worked with the Greek key in old blue

AT a recently established shop there are offered copies of Paris models in gowns and suits at such unusual prices that even those who are authorities on bargains are amazed at the rare values put forward. Clever business management combined with unerring taste make it possible for the woman of limited income not only to dress herself here in the latest models of the French producer, but there are also original designs evolved by the head of the house which especially appeal to the needs of the American woman.

ONE-PIECE BLUE SERGE

In sketch No. 1 is shown a charming little frock in dark blue serge which opens from neck to hem in an embroidered scallop outline fastening with black silk crochet buttons. The skirt is lifted a little above the waist to conform to the shortened lines of the moment, but its raising is not more than a half-inch or so, and for this reason it is particularly becoming and desirable—showing the natural contour of the figure and being at the same time in keeping with the mode. The waist has two tucks coming from the shoulder, these being released over the bust. The elbow sleeves have a broad turned-back cuff of white organdy with a double hemstitching, and the same material is used for the flat sailor collar, which finishes with a black silk tie. The skirt is very smooth and plain over the hips and has a habit back. The price of the costume is only $18.75, and there is no other shop in town at which one can get a better return for the money.

BLUE AND WHITE GINGHAM DRESS

The second illustration shows a very simple but most effective little morning frock in blue and white plaid gingham with plain blue trimmings, which is recommended for its individuality and also by its extremely low price of $5.75. The bodice is tucked and has a plain elbow sleeve with a cuff of solid blue, which color is repeated in the straight stitched belt and collar. The skirt is especially well designed, the material being laid straight across the front with an opening on the left hip. A facing runs up to the knees, across which is set a broad band of blue. There is a small piping of the blue at the top of this facing. The knotted sailor tie is a simple and pretty decoration at the throat. Such a little frock as this is not only charming, but very useful for summer days in the country; the model comes in various colors.

NATURAL PONGEE WITH CORD TRIMMING

The extremely simple lines of the season and the high-waisted treatment are well expressed in the pongee model which is to be seen in the third sketch. This is a very handsome little gown for the price, which is only $32.50—the material being excellent and the cut beyond reproach. A self-tone, heavy silk cord outlines the neck and the low armhole and runs across and around the sleeve, which is slit up on the outside, where there is a second disposition of cord. The waist, entirely without tucks, is draped in natural folds from the shoulder over the bust with the belt well above the waist-line. The back is plain. This frock will serve to wear with flat lace collars or with a removable dickie.

MARQUISETTE STREET GOWN

Useful and distinguished is the black and white striped cotton marquisette which is reproduced in the fourth drawing. Nothing is smarter this year than black and white stripes, and when well handled they make up into most fetching costumes. This one is very adroitly managed—the stripes being placed crosswise for trimming. The black and white combination is offset by a plain king's-blue cotton voile put in with a black silk lattice. Across the front the skirt is flat with seams laid at the hips, while at the back of the belt there are gathers. The girdle is of the goods laid crosswise, and there are similar bands, at least five inches wide, on the skirt. At the left side these bands are broken by pointed tabs of blue marquisette studded with small steel bullet buttons. The yoke of the bodice is without a collar, and is in the solid blue trimmed with an inset of black silk. Against the throat there is a fold of the blue. Joined to the yoke by a black insertion is a plain sleeve in the striped marquisette and a turned-back cuff of blue, under which there are two frills of lace. Think of the service one could get from this gown, which sells for $16.50.

LINGERIE FROCK IN WHITE MARQUISETTE

The fifth model is exquisite; it has embroidery on both skirt and bodice in a

No. 3.—Pongee model of simple design effectively trimmed with self-tone silk cording

No. 8.—Lovely frock of polka dot foulard in combination with plain blue foulard and pipings of green

charming, unpretentious pattern. In fact, the simplicity of the gown is its chief attraction, and it is one of the best designs of the season. It is in an excellent quality of white cotton marquisette, and it costs only $16.75. The design is a Greek key modified by scrolls, and is introduced in old blue. At the waist the cotton cord, combining blue and white, girdles the figure and hangs in long ends with tassels. The bodice has a quantity of embroidery on the shoulders, as well as at the neck and down the middle front. The cuff also shows a design. The peasant style of waist is distinguished by severity, save for the embroidery. Not only the old blue, but any color desired is to be had in this frock.

BLUE SATIN-STRIPED FOULARD

Where could one find such a bargain as that which is to be seen in the sixth drawing, page 40. Although it sells for $15 only, it is as trig and effective a gown as one could wish to own. The material is dark blue satin foulard with very narrow white stripes set rather far apart. The skirt is smooth over the hips and hangs from a cord of dark blue satin set a bit above the waist-line. The back of the skirt is plain, and a broad bias band is placed at the knees. The lower part of the bodice has the stripes running crosswise and gathered just a little at the sides of the front. The sleeves and tops of the side body are in one. The cuff is of blue satin, and the yoke and collar are of very thin lace over chiffon. Blue satin is carried around the yoke, and there are four loops and buttons of it to trim the front.

BLACK AND WHITE FOULARD

More expensive, but equally good value, is the original of the seventh sketch. The material is a black and white striped foulard, sprinkled over which is a fancy diamond-shaped white figure. At the top the skirt is plain, but below the knee there is a wide crosswise band, while at the bottom there is a bias fold. This breaks the monotony of the up-and-down stripes and is a clever handling of the material. On the left side of the top skirt there is a tiny piping of the cherry satin. The bodice is somewhat on the old surplice model, it being laid in loose folds from the shoulder; the sleeves are in one with the waist. Lace has been chosen for the deep yoke and collar that is handsomer than that usually found in the lower-priced, ready-made models. It is a darned filet in a cream tint and is really lovely. The note of red is repeated in the piping of the shaped black satin piece that slants up on the left side above the folded belt. In the back this is reversed. The satin buttons have cherry rims. There is a lace undersleeve joined to the foulard top by pointed tabs of black satin touched with red. The lace collar is a sailor shape. I defy anyone to find a more charming gown than this at the price, $32.50, and I doubt if one could have it made at home for the same money, not to speak of the trouble of overseeing its making.

DOTTED FOULARD

The old polka-dotted patterns will always remain popular, whatever new designs may be introduced. In the eighth drawing is a girlish and chic frock made of this material with small dots. The waist is plain with an elbow sleeve and silk cuff, the latter piped in green. The sailor collar of blue silk has a finish at the neck of corded loops and a lace tab. The buttons used on collar and cuffs are hand-made silk crochet. The skirt, which is graceful, has tunic sides that slope upward at the middle front and open over a panel of blue silk fastened together with knotted blue cord. The wide hem is of blue silk, which is in one piece with the front panel. The silk girdle is very soft and pretty and knots at the waist with long tasseled ends. There is lace on the cuffs, and the back of the skirt is box-plaited. Price $22.50.

No. 7.—Gown of black and white striped foulard with black satin and cherry color

COTTON STOCKINGS WITH THE LOOK OF SILK

The woman who loves silk stockings, but who cannot afford them, will find those of mercerized sea island cotton a very good substitute, as they have the look of the real silk. Their lustre is excellent, their weave fine and even, and they, of course, outwear any number of silk stockings. They are made with all the latest improvements, ample sized tops and reinforced heels and toes. Not only black and white and tan are procurable in them, but a good range of colors as well. Price 85 cents.

ECONOMIES IN UNDERWEAR

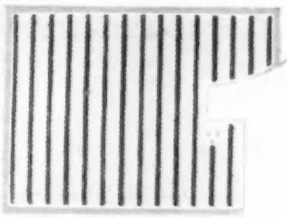
The woman of limited income has certainly been benefited by modern ideas in underwear, for her stock need not be half as large as it was in the old days. Combinations of corset cover and skirt-drawers eliminate the necessity for the separate short petticoat that was a favorite garment with our mothers—although sometimes omitted because of its cost. To-day combinations give us this in one with the drawers, and we are at once nicely and economically dressed. If one have a few combinations made with merely straps of ribbons or narrow band over the shoulder, they will answer for use with evening gowns and do away with the chemise. Then almost everyone has substituted soft silk petticoat tops with removable flounces put on with a beading for separate long lingerie skirts. The upper part of the petticoat does not become soiled, and therefore one will answer for daytime wear with an embroidered flounce, changed in the evening for one more elaborate.

No. 2.—Morning frock of blue and white plaid gingham with collar and bands of plain blue

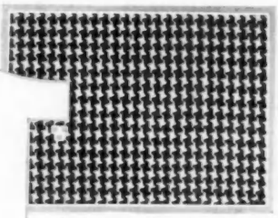
No. 4.—Street costume of black and white striped marquisette offset by trimmings of king's blue

SEEN *in the* SHOPS

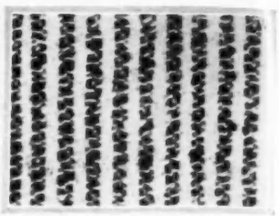
Smart white serge suiting striped in black, costing $1.25 a yard



Fine white serge showing heavy black stripes; price $1.50 a yard



A zigzag pattern in black and white mixture, at $1.50 a yard



English mixed wool suiting that is 54 inches wide and costs $3.25 a yard

Light weight cloth in black and white, at $1.50 a yard

A smart checked cloth suitable for ulsters, at $1.25 a yard

THE impress of the Parisian modiste is evident in the first glance at model No. 1, page 43, and the woman who appreciates values will realize how inexpensive is this artistic little gown, for which is asked only $35. The material is blue and white dotted voile with a deep border which is effectively used for the one-piece bodice. The voile, cut in a square around the neck, is finished by a narrow band of changeable green and blue satin on which is applied a heavy white lace. This finish again appears on the edge of the sleeves, and the small buttons emphasizing the plain shoulder are covered with dark blue satin. A fine maline lace forms the yoke which stops at the throat, and the fetching little tie is of the changeable satin. The band effect across the front of the bodice is carried out by inserted pieces of plain blue voile and buttons. Under the arms and in the back the buttons are omitted, and the band slants to the middle of the back. The skirt hangs straight and is round; the fulness at the top is gathered into the waist and joined to the bodice, the meeting place being cleverly hidden by a heavy dark blue silk cord. The deep border of the material is joined to the plain blue six-inch band of voile on the bottom and to the upper part of the skirt by hemstitching.

One of the many advantages of this frock is that it is exceptionally soft and light, and being made of a material which does not easily crush, it is convenient to pack into a suit case for a week-end visit.

SMART MAGPIE GOWN

Simplicity is the keynote of the second model, and therein lies its chief beauty. It is unmistakably the choice of a connoisseur, selected, as it is, from a multitude of French models by the buyer of a most exclusive shop. Innumerable are the uses of this little gown, and especially as the season advances will such a dress be needed. There is nothing particularly new about it; the silhouette is the same, and the porcelain beads have been popular for many months, but, notwithstanding, it has an unmistakable charm. It is developed in white cotton voile with black and white porcelain beads and black chiffon as its only trimming. The bodice is made with round neck and three-quarter sleeves—these are slightly full and set into the armhole. The cluster of pin tucks over the bust give the necessary fulness, and the black and white beads sewed alternately in an effective design make the broad yoke. The skirt is short and quite full around the waist, but hangs straight. Black chiffon voile veils the bottom of the skirt, making a black hem; above is a border made by the beads in a design to match that on the waist, and again above this is a straight line effect in graduated lengths. The weight of the beads makes the material cling to the body and produces the narrow silhouette so becoming to the slender figure. Black satin is used for the soft girdle that fastens at the side, and a narrow sash of white voile veiled by the black chiffon is edged by a fringe of black and white beads. This gown is very smart and suitable for light mourning. The price is $65.

MARQUISETTE EVENING COAT

Paris decrees that fine gauzy fabrics shall be the mode, and even in wraps does this hold good. One would imagine that an evening coat of white silk marquisette would be unsuitable—but on seeing the original of model three, page 43, the only thought is of the exquisite effect produced by the white porcelain beads and embroidery wrought in a delicate design on this cobweb-like material. The long, straight lines of the coat are exceptionally graceful and the outline of the figure visible through the coat is most attractive. The sleeves are loose and three-quarter length, elaborately beaded; this is a continuation of the pattern around the neck, which widens at the shoulder. A distinctive feature is the band of beads which encircles the body at the bust line, giving the straight effect so much sought after this season, and which appears on many of the imported blouses, gowns and coats. This model is rather expensive, as $125 is the price, but the workmanship is faultless, and the same good taste is shown as in the second model, as it comes from the same shop.

No. 7. — Breakfast jacket of pompadour chiffon over China silk

INEXPENSIVE NEGLIGEES

Many a fascinating shop is hidden out of sight from the thoroughfare and only known to a few who patronize it constantly and look upon it almost as their own personal property. Such a shop is to be found on the second floor of a building on a side street, whose clientele consists of many prominent New Yorkers. At all times this establishment carries a complete line of negligees. Tea gowns, dressing sacks, lounging robes and breakfast jackets are shown in a variety of styles and materials, as well as a large assortment of lingerie dresses for all occasions—many of the models being trimmed with real Cluny and Irish lace. One of the chief advantages is that everything can be made to measure and changed to satisfy each individual taste without extra charge.

A PINK TEA GOWN

Among the pretty tea gowns is a lovely one in pale pink crêpe de chine trimmed with German Valenciennes lace—illustrated in the fourth sketch, page 43. This model is lined to the waist with China silk, and can be made with or without a train. Lace insertion covers each seam from the bustline to below the knees, and here is introduced a little ball of the material dangling from the end of the lace which hangs loose from the gown. The bow-knots between each seam are made of insertion, and the material is cut out underneath, giving a most lace-like appearance. The collar, which forms a broad square in the back, is made by joining the lace edging. The neck is open in the front in V shape, and at the point of intersection is a rosette of crêpe de chine, and below this another rosette with long ends. The double sleeve is unusually pretty on this gown—the under one is made of China silk with a cuff of crêpe de chine having three fine tucks and a band of insertion encircling the arm. The oversleeve is of the material, which is shirred. Lace insertion is let in around the bottom of the sleeve and up the outside of the arm where it opens and is held together by a rosette. The price is $27.50.

A LOUNGING ROBE

In illustration No. 5 is shown a most useful garment, and a becoming one as well. It is modelled on the lines of many of the evening wraps, having long, broad revers and fastening at the side with a single button. The finest French flannel in a light color is used, and the trimming of black and white foulard and large black velvet buttons gives it distinction. This robe is designed for comfortable lounging; the back is perfectly plain; the revers stop at the shoulders and only a narrow band finishes the neck in the back. An inverted box plait in the center of the back gives the necessary fulness around the hips, and at the high waist-line is a heavy silk cord with pretty tassels on the end. The sleeves are loose and have a deep cuff of the dotted foulard, and in the center of the point is a black velvet button. Coming from under the sleeve is a knife-plaited frill edged with lace, which softens the effect over the arm. This robe can be procured in all colors for $13.75.

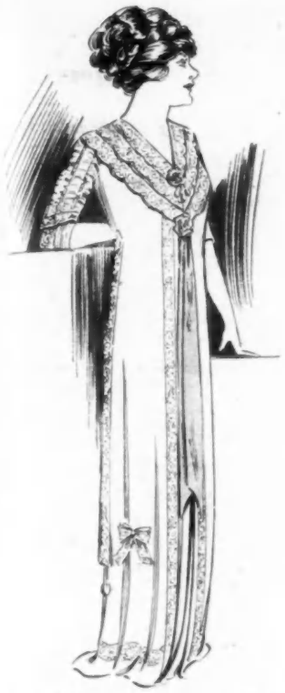
CHINA SILK NEGLIGEE

What could be daintier than the dressing sack shown in sketch six, page 43? Color and material are so delightfully combined as to produce an alluring negligee, which sells for $20. The upper portion is made of fine Valenciennes lace veiling pale blue China silk. White chiffon accordion plaited hangs straight from the bust-line, and is cut in three deep points edged with lace. A fold of pink satin ribbon conceals the joining of the lace and chiffon cloth, and in the front is a rosette with long ends. Around the short sleeves is a narrow band of pink satin, and on the outside of the arm is a fascinating little knot of blue.

POMPADOUR CHIFFON BREAKFAST JACKET

Breakfast jackets made in several styles rival each other in attraction and make a selection rather difficult. Sketch seven shows one made with kimono sleeves, which is simply and daintily fashioned. The only seam is down the middle of the back, for under the arm the material is merely held together by ribbon tied in pretty bows. The entire edge of the jacket is scalloped and finished by fine Valenciennes lace. This model can be made in many materials—Pompadour chiffon over a colored China silk is very dainty; eyelet embroidery and lace over a color is also effective. The price for each is the same—$8.

No. 5.—Simple lounging robe of French flannel with revers and cuffs of black and white foulard



No. 4.—Pink crêpe de chine tea gown, which can be bought with or without a train

NEW TRIMMINGS

The new spring trimmings are lovelier and more varied than ever before, and a distinct feature is their width, this giving a greater space for design; the majority of the imported trimmings have a border on each edge. Beaded bandings are perhaps the success of the season. These come in Persian colorings on black net and white beads on a black net. Light colored beads on white net are exceedingly delicate and prove a most effective trimming on the summer voiles.

Filet net comes as wide as twelve inches, and on one lovely importation a gold thread outlines the design. The novel Bulgarian trimming has odd patterns in Alice blue and olive green with a touch of copper and silver thread. There is nothing especially new in the gold and silver laces, but they still hold their popularity and range in price from 95 cents to $7.50 a yard.

No. 3.—An attractive evening coat of marquisette embroidered and ornamented with beads

MEDALLIONS

Filet medallions come in squares and oblongs, and can be bought from 30 cents up to $1.25 apiece. Motifs in Venetian lace are exceptionally lovely. One costing $2.95 is a basket filled with flowers, and on the handle is a bow-knot with ends. Others smaller and less elaborate in design can be procured as low as 85 cents apiece. A kite-shaped motif, seven inches in length and four in the greatest width, which could be used effectively as a jabot, costs but $1.95. Tiny medallions of Irish lace are sold at one shop for 15 cents. These can be used in making underclothes or inserted in a lingerie blouse.

FABRICS FOR THE SMART SPRING SUIT

Black and white effects make an excellent choice for spring wear, since they always have a smart, tailored look. Besides, they will be much in vogue this year. This does not necessarily mean the checks, though, if well tailored, they are always fit. Other patterns in black and white are perhaps newer and more distinctive. An unusually striking cloth shows a zigzag mingling of black and white, like jagged streaks of lightning. The two tones are brought into decided contrast by the sharpness of the weave, yet the pattern is not so large as to be showy. This material costs $1.50 a yard, width 44 inches. (See illustration at top of the opposite page.) For the same price and in the same width comes another black and white, this, however, of much less conspicuous design. Here the black and white lines are broken to give a more mingled, less contrasting effect, as seen in the illustration. It may be had carried out either in a deep black or in a grayish black—the latter like a pepper and salt combination. In another cloth the threads forming a tiny check effect are so woven that the edges of each particular check are blurred. The checks are here arranged in two sizes, a quarter-inch group or stripe of the miniature size alternating with a half-inch group of the somewhat larger check. One would go far to find another as novel a material. Price, in a 44-inch width, $1.50 a yard.

A new weave, called the honeycomb, shows a pretty arrangement of self-tone threads woven to imitate a mass of tiny honey cells. This cloth is so light in weight that it may be used for a hot weather suiting. It is wiry in finish, is 44 inches wide and may be had in any color for $1 a yard. A gendarme blue, very like a deep Delft with a slight greenish tinge, is especially desirable in it. Another extremely cool material is a panama cloth, somewhat like a fine serge in its texture, though a trifle more wiry. The weave is almost invisible, so closely are the delicate threads joined together. In a dark admiral blue such a cloth would make a serviceable suit for traveling. It is noticeably smooth of finish, hence it will not collect dust and grime, as do many of the more hairy cloths. In any color and a 48-inch width it costs $1.25 a yard.

OUTING COAT MATERIALS

A novelty serge for the white summer ulster shows a quarter-inch rib stripe in self-tone, woven diagonally across the piece. It is slightly raised to give a certain amount of roughness to the surface. The result is a harsh, sporting material, appropriate for the making of the loose raglan coats, so useful in slipping over one's outing clothes. In dark blue, as well as in white, such a cloth is equally smart. Its width is 54 inches, and it costs $2 a yard. A similar style of coat would look well if made of another novelty cloth, composed of a large black and white check. Deep black stripes in a quarter-inch width cross grayish-black stripes of the same size, thus making checks of white and three graduated tones of black. The weave is coarse like a cheviot, and the cost is only $1.25 a yard in a 48-inch width. (See illustration.) A brilliant cardinal-red serge is designed especially for the gay golf or tennis jacket. Made in a firm, light-weight weave, it is sold for $1.50 a yard. It also comes 48 inches wide. These jackets, cut in Norfolk or reefer style, are suitable for wear with a white flannel or linen skirt. They make an invaluable garment for slipping over one's blouse when it has become soiled through some strenuous outdoor sport.

THE SUMMER SUIT

Plain white serge, or white with a touch of black, is a useful selection for hot-weather wear. The only difficulty lies in the choice of the particular cloth to be used. An unusually good quality in all-white is offered by one firm for $1.75 a yard. The width is 50 inches. Its fine twill weave gives a slightly apparent diagonal effect. Another serge, of a more marked twill on the right side, comes for 25 cents less, but it is only 44 inches wide, in place of the 50-inch goods mentioned above. It is a trifle silkier in finish, and would make a rather more distinguished-looking suit. If one prefers white serge relieved by black, a good design is shown in the illustration. The narrow, dotted stripes are set about an inch apart, and the width of the cloth is 54 inches. One can scarcely believe that the price is $1.25. For the same price, and in the same width, comes a black-striped serge of much the same design, but in this latter case the stripes are a bit finer and darker in tone. This is also decidedly good-looking. Another pattern, in which the white surface is more covered with black, and is therefore conducive to greater service, has its deep black stripes set scarcely more than an eighth of an inch apart. It is only 44 inches wide. The illustration will show the good effect that it gives; price $1.50 a yard. Tiny black stripes, only a single thread in thickness, are woven through another white serge at intervals of a half-inch. Here every other stripe is of a more intense black than the alternating one. In a very similar cloth, the pin stripes are set at quarter-inch distances instead. Both styles are 54 inches wide, and cost $1.25 a yard. Alternating stripes of soft-toned black and white, each in an eighth-inch width, combine to make an effective cloth for late spring or summer suits. The cost is $1.50 a yard in a 44-inch width.

No. 1.—Effective model developed in a bordered and dotted voile

GOOD VALUE IN BLUE SERGES

Light-weight serges, in a fine weave and a good color, sell for several reasonable prices. A faultless quality comes for $2 a yard in a 54-inch width. The color is most satisfactory, and the wear to be had from it could not be surpassed. Another serge shows an almost invisible white thread, forming pin stripes an inch apart. Such a striped cloth gives a length of line to the figure not to be obtained from a one-toned material. Price $1.50, 46 inches wide. For $2 an "admiral" blue serge of fancy weave is shown. This has stripes of two different sizes, woven through the cloth in self-tone. The regulation or 54-inch width is here given.

NOVELTY FABRICS

A new Lansdowne has recently been brought out. It is like soft, pliable poplin, and its surface is lustrous as spun sugar. It has sufficient body for afternoon wear, and it is also suitable for dressy white skirts to be used with silk shirtwaists. It does not crush under any circumstance, and it may be had in every imaginable color, in dark colors or in dainty evening shades. Catawba, apricot, lotus blue, Helen pink and cream white are among the loveliest tones (sixty in all). Samples will be sent on request; price $1.50 a yard in the regular 40-inch width.

No. 2.—Of white cotton voile prettily trimmed with white porcelain beads and black chiffon

Another novelty cloth is to be seen in a white serge, showing indentations like the ribs of a corduroy velvet. It gives the effect of a white corduroy, yet without the dressiness of a velvet finish. In a 42-inch width it costs $1.25 a yard. This cloth is quite unusual in appearance.

INDIVIDUAL BOOK LABELS

Several pleasing and reasonable book plates may now be had from an artist who makes a specialty of this class of work. Any book-collector will prefer an artistic label of ownership for his books to the more usual, hand-scribbled autograph.

No. 6.—Dainty negligee of China silk, Valenciennes lace and plaited chiffon

THE EXQUISITE BORDERED MATERIALS LEND THEMSELVES MOST GRACEFULLY TO THE PRESENT MODE OF SIMPLE AND EFFECTIVE TREATMENT

For "Fashion Descriptions" and prices of patterns see page 96

Photograph copyrighted by American Press Assn.

Ernest, Louise, Dorothy and Jay Iselin at play in Central Park

Girl's all-cover coat. Vogue pattern cut to order. Price $1.00. Up to 10 years

The YOUNGER GENERATION

An original boy's coat model. Vogue pattern cut to order. Price $1.00

THE choice of fabrics for the development of clothes suitable for the younger generation is an engrossing occupation these days, but the materials themselves are so inviting that is would seem to be only a matter of color decision. What a wealth of variety is offered by the exquisite cotton materials, the voiles, marquisettes and batistes—plain, bordered and embroidered; by the mixtures of cotton and silk; and finally by those of pure silk, such as pongee, foulard, crêpe de chine and cachemire de soie!

I was particularly struck yesterday by some very beautiful silk mulls, of various colorings, which would make the most entrancing dresses imaginable for little girls—the centers showing small polka-dots of color on a white ground, and a deep border of this solid color separated from the main decoration by Empire wreaths. Coming down to the more practical varieties, there are the linens of every hue, and the Scotch ginghams that come in such beautiful plaids.

THAT NOTE OF BROWN

Mohair is having a great success for school frocks, and there is a decided preference for brown. In fact, this preference for brown is shown in many directions, not only in materials, but in trimmings on a contrasting color. For instance, an all-cover coat of cream-colored basket-weave for a girl of twelve has brown crochet frogs and tassels, and a large, stylish hat of cream-colored straw, intended to be worn with the coat, has a wreath trimming of brown and yellow daisies. The dominant note of brown is shown, also, in a charmingly novel frock for a girl of five, made of light-brown linen with a sash of silk in a darker shade of brown, matching the narrow turn-over collar, the decorative buttons, and the hair-ribbon. The guimpe, which shows at the neck-opening and the sleeves, are made of tucked lawn. To complete the effect, tan shoes are to be worn with white socks, a custom that now obtains.

Another example is a stunning new coat for a small boy of two, showing the new blouse effect with the left-sided opening. It is made of light-weight tan cloth in the shade known as "blond," and has a fitted band that covers the closing, with set-on buttons, and a trimming of brown silk-covered cord. The little mushroom hat of tan straw is trimmed with a band of brown silk, and a blond cockade. Tan ankle-ties are worn with white socks.

BLOUSE SUITS OF PONGEE

Russian blouse suits of pongee, either in the natural color or in white, are being worn by the four-year-olds, and with good reason, for they are so distinctly smart. They have box-plaits down each side of the front and back, a collarless plastron that is embroidered in self-color, and a sailor collar that comes down front in a long cross-over, reaching to the bottom on the lapping side. The collar, also, is hand-embroidered in self-color, and finished in scallops.

For wearing in the warmer localities with the white linen or piqué blouse suits that boys of that age adopt almost exclusively, there are pretty washable hats of white duck that have stitched brims and smooth crowns. Those with round crowns are stitched in sections, while the square-crowned ones are unstitched. They both stand the ordeal of the tub remarkably well.

Little girl's frock. Vogue pattern cut to order. Price $1.00

MOURNING IDEAS FOR YOUNG GIRLS

Young girls who are wearing mourning look charming in the smart three-piece suits that are made of black moiré velours. They are fashioned very simply—the semi-princess gown having a round or square neck to be worn with a guimpe, which also forms the undersleeves. Double rows of small black buttons are the only ornamentation, the coat showing inside neck and sleeve bands of bias black-and-white liberty. The sailor coat collar is brought down in long revers at the front, the side-bodies encroaching upon the straight back with a lapped seam. In fact, the style of these little suits is delightfully simple, as befits all mourning clothes, and harmonizes with the moiré character of the fabrics—its watered surface not inviting fussiness and trimming.

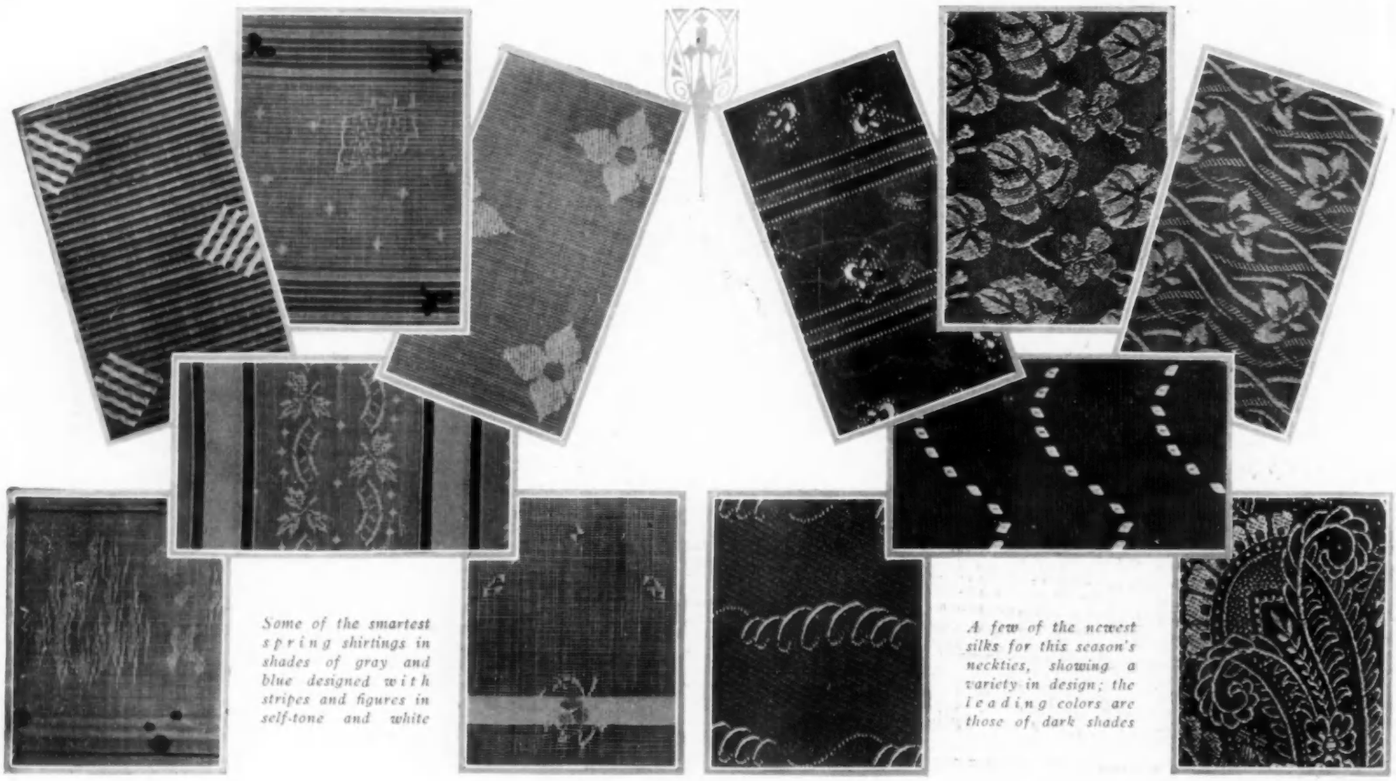
Black silk scalloping on white linen or piqué is another idea that the girl in mourning will find appropriate, because that slight sort of black decoration is just enough for chic. A pretty way to make such a semi-princess linen gown is to have the skirt open down one side, and the lapped edge scalloped with black from foot to belt-line, and continuously around the upper edge, dispensing with a belt. The waist should also be scalloped around the square neck, and the kimono sleeves. There are double Gibson tucks on the shoulders, and the fastening on skirt and waist is made with white pearl buttons. For wear with such a gown, a rolling-brim black straw sailor hat trimmed with folds of black crêpe météore would be stylish and appropriate for every day; and for dressier occasions, a toque of black crin, or one made of black violets, would be becoming. For midsummer wear all white is substituted for all black.

AFTER THE BABY'S BATH

Little tufted wrappers intended for nursery wear after the baby's bath, or when the temperature drops suddenly, are wonderfully convenient and pretty. They are made of pink or blue China silk, with a layer of wadding between the outside and the lining of white silk, and are tufted with knots of floss to match the outside, all over the surface, including the sleeves. Others again are made of albatross or nun's veiling, lined with white, and are knotted with worsted in diamond shape; a herring-bone border of the same worsted being added all around the edge and on the collar and sleeves. A cord and tassel of the worsted fastens the neck. Sometimes the little silk wrappers are quilted all over, but the knotting is more effective, and being so easy to make, the work is diminished into a mere labor of love that fills in an empty morning or afternoon, on a rainy day. Any such a little garment makes a much appreciated gift for the tiny newcomer.

Photograph copyrighted by American Press Assn.

Little Miss Gloria and Edith Gould stop to feed the squirrels in the Park



Some of the smartest spring shirtings in shades of gray and blue designed with stripes and figures in self-tone and white

A few of the newest silks for this season's neckties, showing a variety in design; the leading colors are those of dark shades

The WELL-DRESSED MAN

Spring Fabrics From the Smart Shops—Some Examples of the Newest Materials for Sack Suits, Waistcoats, Shirts and Neckties

ALTHOUGH, after all is said, the selection of fabrics is largely a matter of good taste, one gains some knowledge of prevailing fashion from specific description and illustration, and to give this in reference to samples taken more or less haphazardly from the leading makers and importers is the object of this article.

THE SUIT FABRICS ILLUSTRATED

Taking up first the subject of sack suit materials (see illustrations at the bottom of this page), that on the extreme left is a smooth-finished pin-check cloth of black and blue-gray threads, in no way new, but with a good deal of style; the one below this a sort of stripe herring-bone in very light gray; then comes a cravenetted gray homespun with the least tinge of blue in the weave; in the circle is shown a shepherd's plaid in light and dark brown—the old double plaid style.

It may be said in passing that the cravenetting or waterproofing process is now applied by B. Priestley & Co. to practically all cloths, and that this is a decided advantage, especially for the overcoat fabrics, not to mention the homespuns, tweeds, gaberdenes, whipcords and other materials used for outing purposes, hardly needs repeating. The point is not, perhaps, so much to be insisted upon for dress or even sack suit materials, but when one can get the best imported fabrics that have been so treated for no more than the cost of similar fabrics that have not, for all sporting and outing suits, it is certainly well worth remembering. And now, having briefly described a few samples, what is to be deduced along general lines for this season's fashion in sack suits and overcoats? Gray? Yes, but this shade, or color, is invariably to the fore in spring fashion. Stripes, lines, checks or plaids? Really—at least so far as my observation goes—it matters not in the least. One may see many gray fabrics that are distinctly ugly—I think the word may be applied to materials—one may see some decided greens that are good looking. The indescribable little effects of color and weave, the "uncommonness" of certain fabrics, these are the things that make for character and smartness, and in the end one must depend upon one's own judgment of them. At least, if I were called upon to select a material for a given man, it would be the man and the specific material, not the supposed fashion, that would determine my choice. There is character in clothes as in anything else.

SOME WAISTCOAT MATERIALS

The question of waistcoat fabrics must be looked at from two points of view—that of the man of conservative and that of him of advanced or ultra ideas. For day wear stylish striped or check flannels, corded linens, cottons or woolen fabrics are the usual thing—the silks being the extreme, and restricted to formal attire. For evening dress the conservative taste finds its expression in piqués or other wash fabrics; the extreme, in silks and silk mixtures. The three samples shown at the lower right of this page are of the more extreme afternoon or evening kind—the one at the extreme right a dark gray silk with polka dots; below this a very light, almost white, gray silk and to the left of this a very dark blue-gray, with leaf figure in black, in reality much darker than it appears in the photograph, and suitable only as a waistcoat for use with dinner jacket.

SPRING SHIRTINGS

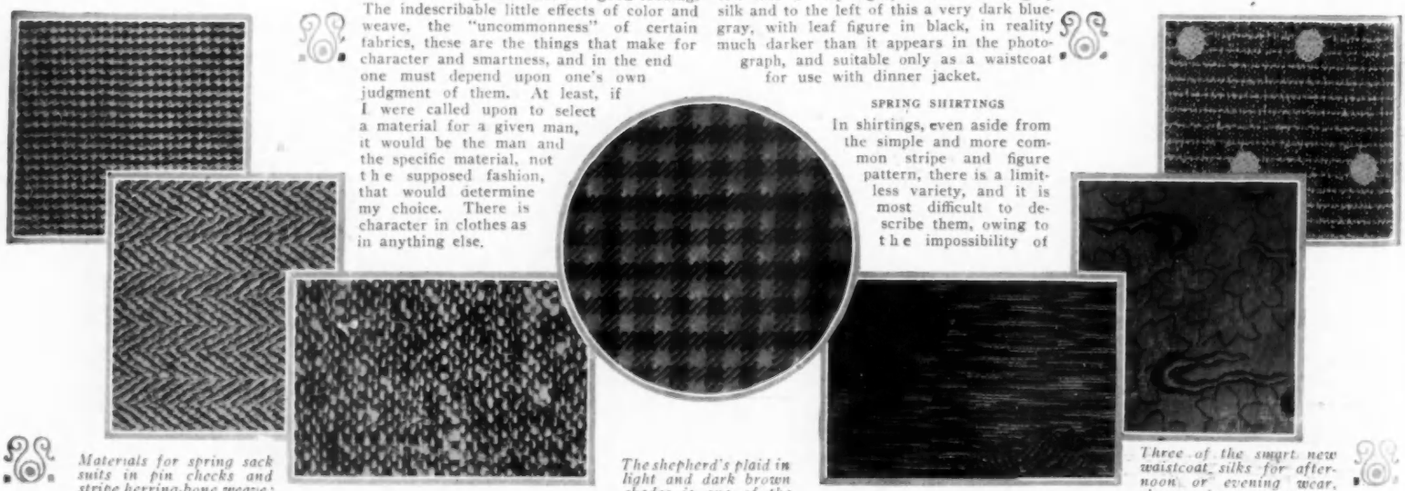
In shirtings, even aside from the simple and more common stripe and figure pattern, there is a limitless variety, and it is most difficult to describe them, owing to the impossibility of giving any real impression of their coloring.

Of design, however, the illustration at the upper left-hand corner will furnish some idea; the one at the extreme upper left is in a very pretty shade of gray with figure in white silk; the one at the middle is a light blue, with lines and stripes of darker blue, and figures in white and black; to the right of this is shown a very pretty light blue silk with conventional figure in white. Below these there is seen a very pale gray, with figure in white and stripes in white outlined with light blue; to the lower left of this a light blue with large figures in white and stripes in dark blue dotted with green, and to the right a gray with stripe in white and figure in white and blue. Doubtless most of them may be had in other shades than those described, and although the pale tones of color seem to predominate there seems to be no one shade pre-eminently in vogue.

HANDSOME SILKS FOR NECKTIES

It is hardly necessary to go into the detail of the necktie materials illustrated at the upper right of this page, other than to say that the one at the extreme upper right-hand corner is a grayish lavender with figure in lighter shade of same; to the left of

(*Continued on page* 108)



Materials for spring sack suits in pin checks and stripe herring-bone weave; the lower illustration is a cravenetted homespun

The shepherd's plaid in light and dark brown shades is one of the smart fabrics for this season's suits

Three of the smart new waistcoat silks for afternoon or evening wear, shown in conventional polka dot and leaf figured designs

ROUND NECKS, POLKA DOTS AND DAINTY BOWS IMPART A YOUTHFUL CHARM TO THE NEWEST FROCKS

For "Fashion Descriptions" and prices of patterns see page 96

A scene from "Excuse Me," showing the Pullman-car setting of the mirth-provoking situations filling the overland journey

Ann Murdock, who plays Marjorie Newton in "Excuse Me," with her dog

Rita Stanwood, as Kathleen Llewellyn in "Excuse Me," at the Gaiety

SEEN *on the* STAGE

The Twelve Pound Look Worth While and Ethel Barrymore at Her Best—Resplendent Costuming of the Balkan Princess—Commonplace Hen-Pecks

SUCCESSFUL business men whose ambitions goad them to selfish strivings for outward evidences of material triumphs might see "The Twelve Pound Look" with possible profit. This one-act play at the Empire Theatre, in which Miss Ethel Barrymore is appearing to unusual advantage, carries a lesson of vital importance to those who have not yet learned it. J. M. Barrie never wrote a better work for the stage, despite the play's brevity. It is all dramatic bone and sinew. Scarcely a line is introduced that does not belong where it has been placed, and there is no useless wasting of preliminaries. Mr. Barrie goes straight to the core of his subject, laying it bare with keen strokes of the skilled dramatist that it may be viewed as it stands—unvarnished.

The twelve pound look emanates from the eyes of a woman. Careful scrutiny will reveal its presence in the eyes of many women—women who have been used as human catspaws by husbands willing to sacrifice virtually everything for the sake of the world's recognition. Some dutiful wives endure it without murmuring, but *Kate* did not endure. She saved money until she had twelve pounds—enough to buy a typewriter—and then, leaving behind a note to the man who had crushed her soul, she departed to earn her own living. Obtaining a divorce on the ground of desertion, *Sir Harry Sims* marries again, and this time a meek creature who shrinks before the man who has no further use for her than that she shall serve as a sort of ornament and figure in the plans evolved for his particular aspirations.

Fourteen years after *Kate* has gone forth to find peace in a sphere of which *Sir Harry* is not a part, the latter is about to be knighted for services he has rendered his country. Blustering, self-sufficient and inconsiderate, he has sent to an agency for a typist that he may dictate replies to the many congratulatory messages he has received for the honor about to be conferred. In the presence of his spiritless wife, loaded down with jewels *Sir Harry* has decked her with to gratify his personal complacency, the selfish business man is rehearsing the ceremony he must go through with at the palace on the morrow.

It is at this juncture that *Kate* arrives, and in a conversation with the mistress of the house, during *Sir Harry's* absence from the room, she learns the identity of her temporary employer. First moved to retreat, *Kate* decides to remain and go through with her part of the contract. Then *Sir Harry* enters and recognizes the woman who left him years before. It is here that the big moment of the play takes place, in which *Kate's* scathing arraignment of her former husband's selfishness strikes a deep note of human suffering. She has not left him because of "another man"; nothing but her utter weariness of sitting at *Sir Harry's* "fat dinners" surrounded with his "fat friends" while bedecked in his "fat jewels" had caused *Kate* to flee.

Miss Barrymore has never seemed so sincere as in this rôle. The pathetic side of the nature of this woman is revealed completely, and with a repression indicating the constant strides which this player is making in her art. Charles Dalton was realistically vehement as *Sir Harry*, and Mrs. Sam Sothern and James Kearney assumed the two remaining characters. "Alice Sit-by-the-Fire," which preceded the one-act play, was charmingly done by Miss Barrymore, Miss Louise Drew, Miss Florence Busby, Miss Anita Rothe and Charles Dalton, Thomas Kelley and Frank Goldsmith.

A scene from "The Piper," showing Frank Gillmore as Michael-the-Sword-Eater and Dora Jessiyn as Barbara

RESPLENDENT COLOR SCHEME

THERE is a deal of tuneful, swinging music in "The Balkan Princess," the latest of London musical successes to reach New York, and other qualities that make for popular favor. One cannot praise the vocal or histrionic strivings of the prima donna, and there are other drawbacks that could be remedied to advantage, but it is likely that the musical play, as it is called, will hold forth at the Herald Square Theatre for some weeks to come. Paul Rubens is responsible for the music and, with Arthur Wimperis, penned the lyrics. The book was written by Frederick Lonsdale and Frank Curzon. The settings show a room in the palace of *Princess Stephanie* of Balaria, a Bohemian restaurant and the garden of the palace. The action transpires within a week.

New York audiences have a fondness for such affairs as "The Balkan Princess." The resplendent color scheme of setting and costume, songs galore, the fetching dance and chorus beauties innumerable appeal to their tastes. All these are to be found at the Herald Square, and love-making so violent and widely scattered that one is tempted to discreetly turn the head. But, to state the truth, there were not many who diverted their gaze from the stage at any moment on the opening night when Robert Warwick kissed his way to royal favor straight up from the ranks of the chorus to the object of his last adoration.

It was Mr. Warwick's first attempt at musical affairs. He showed this when he tried to sing. However, his feminine hearers forgave his vocal inefficiency because of his fine presence and the ardor with which he prosecuted his love-making, both transitory and permanent. Mr. Warwick figured as the *Grand Duke Sergius*, whose father had quarreled with the parent of *Princess Stephanie* before both had departed this mortal coil. *The Grand Duke* had never seen the daughter of his father's enemy, now ruler over the people, but he hated her with unwavering intensity until he met her at the Bohemian restaurant, whence she

Miss Nan Brennan, who is appearing at the Broadway Theatre as Mrs. Murgatoyd in the "Hen-Pecks"

went, incognito, to learn something of the world before choosing a husband, as it was decreed she must do before a certain date, unless she elected to abdicate her throne.

For a time, when the young people learned their real identities, it seemed that fate must keep them apart, regardless of their love, but at the proper moment the librettists stepped in to make a way for them to be happy ever afterward. Miss Louise Gunning, as *Princess Stephanie*, was much given to exercising her voice, her arms and her eyes. There was never an opportunity for the prima donna to do any or all of these things that she did not grasp it with a firm, never-say-die hold. Miss Gunning has a strong soprano voice that shows evidence of much training and is extensive in range.

She gave it unsparingly, with gusto and, oftentimes, to the discomfort of sensitively attuned ears. When Miss Gunning was not singing others were. There was Miss Vida Whitmore, for instance, who knows less of the art than she does of looking well. This young woman wore an amazingly constructed pair of black stockings that were the merest threads of silk above the ankle, and she deported herself a little too buoyantly during certain parts of the performance. Miss May Boley, too, offended by her appearance in a costume decidedly immodest and a bearing that hovered close to the line of vulgarity. Herbert Corthell, Percy Ames and Teddy Webb supplied the comedy, and the others in the cast other factors required. Miss Christine Neilsen alternates with Miss Gunning in the leading feminine rôle.

Louise Gunning, as the Princess Stephanie, and Robert Warwick, as the Grand Duke Sergius, in the "Balkan Princess"

MATRIMONIAL WOULD-BE'S AND HAS-BEEN'S FELLOWSHIP

"EXCUSE Me" will not be excused—at least from the vicinity of the Gaiety Theatre, where it begs the question that the public has answered in a manner satisfactory to Rupert Hughes, who wrote the farce, the players, who are acquitting themselves so well in their numerous rôles, and the management. "Excuse Me" is a bright, clean farce, the fun being wholesome and ingeniously contrived. There is scarcely a dull moment from the time the *Porter* shows the fussy young Englishman, *Harold Wedgewood*, to the wrong section in the sleeping car until the collection of travelers reach Reno, Nevada, on the fourth day of a journey replete with incidents, in which misunderstandings, two weddings and a train hold-up figure as important factors.

There is no definite plot in "Excuse Me." Numerous incidents are selected for their humorous possibilities to be exploited at the proper moment for just one purpose—to entertain. While there is nothing of intrinsic dramatic value in the three acts—a customary fault with all farces—the play serves its purpose and sends its audiences away with reminiscent smiles. A young army officer, starting to join his regiment in Manila, and his fiancée, having determined to marry, arrive at the Overland Limited still in a state of single blessedness, because of a broken-down taxicab, which prevented their appointment with a clergyman who was to have performed the marriage ceremony.

Separated from their luggage, the remainder of their trip west is conducted at much personal discomfort, caused by each being forced to wear whatever articles of apparel they could borrow from their traveling associates on the train. These consist of a fat man, over fond of alcoholic beverages, who reiterates that he is a "broken-hearted man," bound for Reno; his wife, who arrives at the last moment, unaware of the fact that her husband is on board; a Yipsilanti clergyman and his wife on their first vacation in thirty years, and bound to have a gay time—to obtain which they suppress the fact of the husband's profession; an avowed woman-hater, who succumbs to the charms of a former village sweetheart before the party has been two days out of Chicago, and the young woman missionary, herself; and sundry other individuals, among whom the most important is the *Porter*.

Vida Whitmore, who takes her part very buoyantly in the "Balkan Princess"

Miss Irene Fenwick, who is in the cast of the "Zebra," playing at the Garrick

Willis Sweatman, as the *Porter;* James Lackaye, in the rôle of the "broken-hearted" *Jimmy Wellington;* John Westley, who was *Harry Mallory*, the army officer; Miss Ann Murdock, playing the character of his sweetheart, *Marjorie Newton;* Isabel Richards, in the part of *Mrs. Jimmie Wellington*, a spoiled society matron; Scott Cooper and Miss Grace Fisher, as *Ira Lathrop*, the woman-hater, and *Anne Gattle*, the missionary; Harry Kendall, appearing as *Harold Wedgewood*, who could not see the point of a joke; John Findlay and Miss Lottie Alter, in the characters of the *Rev. and Mrs. Walter Temple*, and Thomas H. Walsh, as the *Contductor*, played with naturalness and genuine comedy skill.

COMMONPLACE FUN

A MUSICAL panorama in six pictures is the ofncial explanation of Lew Fields's latest production that hopped into Broadway one recent winter night under the title "The Hen-Pecks." In justice to some of the previous undertakings of the resourceful Fields, it should be remarked that some of these pictures were not as effective as others that have been seen, but the pictorial element was not all that asked public consideration. There was the vigorous comedy of the producing-manager himself, as *Henry Peck*, a former village barber, and sundry additional elements ordinarily used in constructing a musical melange of this kind. In their entirety they must have fitted into the scheme of the audience's demand, for there was applause enough to justify the ordering of a "success" sign for the lobby when the final curtain descended.

As a sort of chantecler prelude, the first scene revealed *Henry Peck's* farmyard in Cranberry Cove, where roosters crowed, hens clucked and pigs squealed, even before the orchestra had finished the overture. From this point to the end, the char-

(*Continued on page 51*)

Photograph copyright by Mishkin studio

Miss Leonora Sparkes, a charming soprano who at the close of the Metropolitan goes on Caruso's concert tour

M U S I C

Last Month of Opera—Gatti-Casazza's First Managerial Year Successful in the Main—Inadequate Rehearsals—Caruso in Concert

CALENDAR

March 10 Eve. Oratorio Society, Carnegie Hall.
March 11 Aft. Symphony Concert for Young People, Carnegie Hall.
March 12 Aft. Philharmonic Society, Carnegie Hall.
March 14 Eve. Philharmonic Society, Carnegie Hall. Eve. Kneisel Quartet, Mendelssohn Hall.
March 16 Eve. Musical Art Society, Carnegie Hall.
March 17 Aft. Philharmonic Society, Carnegie Hall.
March 19 Aft. Volpe Symphony Society Carnegie Hall.
March 21 Eve. Philharmonic Society, Carnegie Hall.
March 23 Eve. Boston Symphony Orchestra, Carnegie Hall.
March 24 Aft. Philharmonic Society, Carnegie Hall.

Photograph copyright by Mishkin studio

In the Caruso Company will be Miss Constance Milestone, an English contralto, who has been singing at the Metropolitan

ANOTHER month and the Metropolitan Opera Company will have finished its current season. It is the first year since Guilio Gatti-Casazza came from Italy to take up the managerial reins that he has been unhampered in this capacity. According to the statements of the company's directors he has had full authority and practically unlimited financial opportunity in formulating and carrying out plans for artistic success. Given such power and an organization of undeniable strength, his achievement should have been one of superlative merit. In all fairness, the qualified critic is compelled to admit this state has not been reached.

In some respects Mr. Gatti-Casazza has done a part of his work unusually well. Securing the rights for the world premières of "Koenigskinder" and "The Girl of the Golden West" and producing them as magnificently as he did, entitle him to the thanks of the music community. His splendid scenic production of "Armide," an opera of questionable value at this time, deserves unstinted praise, even though the performance of Enrico Caruso was one unsuited to the occasion. Possibly Dukas' "Ariane et Barbe Bleu," soon to be given in this country for the first time, will result in another success.

In any other opera house but the Metropolitan such a record might, and probably would, mean distinctive success for the impressario in charge, but at this institution one must do more than anywhere else to command praise for a difficult task perfectly done. It is to be expected that an occasional performance in the regular repertoire will fall below the level of the standard established, but during this season such lapses have been too frequent.

Again and again the standard works have been given in a manner totally unfit to compare favorably with those customarily presented in this house. The fault has rested, sometimes, with one or more of the principals in the cast and, at others, because of what seemed insufficient preparation due to lack of rehearsal. Maestro Toscanini never wants for as many rehearsals as he deems essential, and Conductor Hertz is likewise fortunate in this respect, though not to the same extent; but the one conductor who should have many rehearsals of his forces, M. Podesti, is reputed to be compelled to get along as best he can with a few or with none at all.

Such a condition ought not to obtain at the Metropolitan, where opera for art's sake is the primary consideration. This year, especially, with a profit assured for the first time in several seasons, there is no good reason for not providing as many rehearsals for all conductors as may reasonably be demanded. Until adequate time is given to careful preparation in every detail of music and stage routine of the opera to be presented, the public cannot hope to enjoy finished performances properly.

Nor can we look for satisfaction from new singers who do not measure to higher standards than have some of those who made their debuts here this season and others imported from Boston to sing occasionally. Of the newcomers not one has shown quality such as has been provided by those coming here in other years. A number have disclosed average operatic abilities, but nothing more. The Metropolitan has no first class coloratura soprano and but one contralto of rank. The situation is peculiarly unfortunate, but it is by no means hopeless. Let the remedies be applied for the benefit of the season to come. They are obtainable.

WELL-KNOWN ARTISTS IN CONCERT

ENRICO CARUSO is to be heard in concert after the close of the season at the Metropolitan Opera House. This will be good news to music patrons living in Albany, Paterson, N. J., Chicago, St. Louis, Kansas City, Omaha, Denver, St. Paul and Indianapolis, for it is in these places that the distinguished tenor is to sing between May 6th and 18th. It is two years since Caruso swept forth to stand before admiring thousands on the concert platform, and his coming appearances should arouse interest to a pitch reserved for the foremost tenor of the day. In the Caruso company will be Miss Leonora Sparkes, an English soprano, who has been singing at the Metropolitan successfully for two seasons; Miss Constance Milestone, contralto, another native of England and also of the Metropolitan organization, and Andrea de Segurola, basso, and belonging to the same operatic forces. The programmes will be made up of arias and concerted numbers, consisting of duets, trios and quartettes selected from the standard operas which have gained a vogue with the public. Immediately upon the close of the tour Caruso sails for Europe to fill several important engagements there.

Photograph copyright 1909, by Aimé Dupont

Andrea de Segurola, a well-known basso of the Metropolitan, who will be heard in middle west tour of Caruso

Photograph copyright by Mishkin studio

Enrico Caruso, the distinguished tenor whose concert tour is enthusiastically anticipated by fortunate western cities

Oscar Hammerstein's erstwhile singing star, Luisa Tetrazzini, sang her first New York concert in Carnegie Hall on March 6th. Prior to her coming the coloratura soprano had been making conquests in many of the foremost cities of the United States. She is a concert artist of the first rank, in so far as ability to interest and charm goes. Considered as a singing artist, purely, it must be confessed that Mme. Tetrazzini depends more upon her remarkable voice and brilliant efforts than upon a manifestly superior art. As a lieder singer she would not touch the mark of several sopranos whom we might mention. However, as an operatic-concert singer she stands among the foremost in popularity.

Mischa Elman's second concert in Carnegie Hall brought another audience of astonishing proportions that manifested its approval of nearly everything the gifted violin virtuoso did. Beginning with the Beethoven Kreutzer sonata the programme continued on through an array of difficult compositions that taxed the technical skill to its utmost and permitted the player to shine to the fullest latitude of his exceptional abilities. The programme, in its entirety, is of sufficient interest to warrant reproduction:

I.

Kreutzer Sonata .....Beethoven
Adagio sostenuto. Presto. Andante con variazioni. Presto.

II.

Concerto D major.....Paganini-Wilhelmj
Allegro maestoso. Tempo Gusto.

III.

Sonata "Devil's Trill".....Tartini
(Cadenza by Mr. Elman.)
Larghetto Affettuoso. Allegro. Grave. Allegro Assai.

IV.

Adagio e Allegro .....Lolli-Elman
Liebeslied ..... Sammartini-Elman
Capricietto ..... Mendelssohn-Burmeister
Sicilienne and Rigaudon. Francoeur-Kreisler

V.

Jota ..... Sarsate

That sterling artist, Mme. Johanna Gadski, returned to New York a few days ago from a long concert tour of the United States, to take up her duties as one of the first sopranos at the Metropolitan. After having appeared with distinguished success as *Isolde*, in Wagner's "Tristan und Isolde," Mme. Gadski gave a song recital in Carnegie Hall, when the following programme was rendered:

I

Liebesbotschaft .....
Litanei ..... } Schubert
Stille Thränen .....
Wenn Ich Früh in den Garten Geh .....
Der Arme Peter—Cycle.....
Die Lotosblume .....
Frühlingsnacht ..... } Schumann

II

Frühlingsgedraenge .....
Für Musik .....
The Churchyard .....
When I Walk in the Woods.....
Springtime and Love ..... } Franz
Feldeinsamkeit .....
Meine Liebe ist Grün..... } Brahms

III

Im Treibhaus (by request).....Wagner
Zueignung ..... Strauss
Ein Schwan ..... Grieg
The Little Gray Dove ..... L. V. Saar
One Gave Me a Rose.....E. Schneider
Dearest .....S. Homer
Ecstasy .....W. M. Rummel

This singer has never been heard on the concert platform to better advantage than on this occasion. For a time Mme. Gadski was not the ideal singer of songs. Opera was her forte; but she has broadened in her interpretative art, in poise and in the ability to appear under proper conditions without the adjuncts of the operatic stage. No better example of success gained through intelligent perseverance can be cited than Mme. Gadski's.

French music of the nineteenth century occupied the programme at the fourth concert of the Young People's Symphony, recently held in this city under conditions helpful to the education of those interested in the finer forms of musical art. The Berlioz Rokoczy march, and the same composer's Dance of the Sylphs, from "The Damnation of Faust"; selections from Berlioz "Harold" symphony and his Capulet Feast from the "Romeo and Juliet" symphony; Massenet's "The Furies," and the two numbers from Saint-Saëns' "Henry viii," Scotch Idyl and Jig, were adequately handled by the orchestra appearing under Walter Damrosch's direction. Then there was the Saint-Saëns' Trio for piano, violin and 'cello, Serenade, played by the conductor, David Mannes and Mr. Kefer. It was a concert of merit that held the attention from beginning to end.

Symphony concerts by the Boston Symphony Orchestra, the Philharmonic, the New York Symphony, the Russians and the Volpe have kept New York music-goers reasonably busy trying to keep up with the offerings. There have been several novelties at the various recent programmes presented, most of which have been played with more than ordinary credit. The Barrere Ensemble, the Flonzaleys and Mr. and Mrs. David Mannes' sonata recitals have been contributions to the realm of chamber music and each organization has done splendid work in the main. Besides which there has been much in the way of recitals of song and for piano and a number of miscellaneous concerts of average merit.

The first production in this city of Victor Herbert's new opera "Natoma," took place at the Metropolitan on the evening of February 28th. Mary Garden sang the principal soprano rôle. A review of the opera will appear in the next issue of Vogue.

Madame Gerville Reache, the contralto, who is to appear at the Metropolitan Opera House about the end of March as *Delilah* in Saint-Saëns' opera "Samson and Delilah," was born in the extreme south of France. Her dark hair and eyes and her olive complexion reveal the fact that a good deal of Spanish blood flows in her veins. Her cumbersome name, which has proved a stumbling block to many operagoers, is not Spanish, however. The Reache (pronounced Ray-ash) part of it is French; the Gerville is English. Jeanne Gerville Reache's great grandfather was an admiral in the French navy. Her father, who died last month, was a diplomat and formerly a Governor of French colonies. One of her uncles held for several years the position of speaker of the Chamber of Deputies. Deep was therefore the gloom that overcast the whole family when young Jeanne, encouraged by Emma Calvé, broached the subject of preparing herself for an operatic career. After stormy discussions she entered the Gricot School of Opera, then studied under Mme. Viardot Garcia, and at twenty made her début at the Opera Comique, in the title rôle of "Orpheus." So successful was she in the part that "Orpheus" was repeated twenty-seven times that season. She was then well launched in opera, and after brilliant seasons at the Opera Comique, La Monnaie in Brussels made an offer for her services, and then she sang at Covent Garden. After "Orpheus" there came "Delilah" and "The Prophet," which she sang twenty-eight times in one season. Oscar Hammerstein then brought her over to this country, which is now her adopted land, as she married last year an American citizen. Madame Gerville Reache made her American début in "La Gioconda." Since then, as *Carmen, La Navarraise, Il Trovatore, Aida Melisande, Princesse d'Auberge, Herodiade* and *Elektra*, she has had many successful appearances. In the part of *Delilah* Mme. Gerville Reache will wear costumes which differ in many details from those that other singers have used for the part. A trip to Asia Minor, which she took last year, convinced her that her *Delilah* was not true to life. Also she has discarded her black wig and will replace it by beautiful henna locks.

KEY.

Photograph copyright by Mishkin studio

Mme. Gerville Reache, who will appear as "Delilah" in Saint-Saëns' opera "Samson and Delilah"

SEEN *on the* STAGE

(*Continued from page* 49)

acters moved with a celerity suggesting a time limit on their action which took them to the railroad station at Cranberry Cove, *Signor Ravioli's* New York barber shop, a railway lunch counter, Times Square and the court of an apartment house erected on the site of the former *Peck* farm. There was little in the way of a plot to tax the minds of those who attended the première, even though *Henrietta Peck* pecked at her husband and children until she had driven them all to run elsewhere for shelter.

For the most part the entertainment consisted of fun of a commonplace order supplied by Fields, an attenuated young man clever at sleight-of-hand, named Vernon Castle, who posed as *Zowie*, the monarch of mystery; the comically tall and thin Miss Lillian Lee, as *Mrs. Peck;* Bert Leslie, who was less subdued than usual, as the village veterinary with a marvelous hair tonic, and Miss Gertrude Quinlan, Miss Blossom Seeley, Miss Ethel Johnson and Laurance Wheat. There were others—many, to be exact—but they were fillers-in. The chief fun-provoking situation was intended to be *Henry Peck's* effort to shave *Zowie* in the *Ravioli* barber shop. To many it served its purpose, with the heavily lathered brush and steaming hot towels forming the main factors for supposed torture to the victim whose writhing furnished most of the amusement; but not everyone laughed immoderately.

A. Baldwin Sloane's ordinary music and the commonplace rhymes and words of E. Ray Goetz and Glen MacDonough gave everyone, supposed to be so honored, no end of chance. Miss Seeley's singing and dancing of "Toddling the Todalo," which was suggestive of vaudeville during every moment, caused much delight, and a few other specialties, including Miss Mazie King's terpsichorean endeavor, rounded the performance into the typical musical comedy whole. "The Hen-Pecks" was not running at its best speed during the first few nights, but when it is finally in full motion it should prove satisfactory to those who enjoy this form of entertainment.

AN OVERWORKED THEME NEEDING EXPURGATION

QUITE a number of people who saw "The Zebra" at the New York première appeared to derive no small amount of amusement from its scenes in which two husbands of the faithless type, now prevalent in adapted French farces of this sort, contrive to find an excuse to absent themselves from their homes for purposes scarcely honorable. On the other hand, a number of people in the audience at the Garrick Theatre found little at which to laugh, and a number of lines, carrying a double meaning, that should be expunged. The Zebra is not an animal, but the name of a balloon in which the husbands announce they are to take an air trip with a famous aeronaut. Returning to London they discover that the Zebra has been lost and they are then compelled to secrete themselves until it turns up. There is no end of intrigue in the farce, which is in three acts, one of which is hopelessly dull.

Paul M. Potter, who made the adaptation, is not noted for literary skill in writing for the stage. Neither does he show any qualities of distinction as a play technician. Play-goers not too exacting will find in "The Zebra" some diversion if they are not over particular as to the playing qualifications of most of those appearing in the cast. Nearly everyone works very hard if not with remarkable skill. Alexander Clarke as *Sludge*, a waiter endeavoring to pass himself off as a medium, was the most successful player with opportunities distinctly inferior to those accorded Miss Vera McCord, in the rôle of *Ottima*, wife of *Commodore Farragut Lee;* but Miss McCord has much to learn of the art of acting. Others in the cast were Laurence D'Orsay, A. Hamilton Reville and Richie Ling, as the husbands, Miss Adelaide Nowak and Miss Irene Fenwick.

ANOTHER THEATRE

MR. GEO. M. COHAN has realized another life dream. His new theatre—bearing his name after the manner of his signature, which abbreviates his Christian appellative—was opened to the public on the afternoon of Lincoln's birthday with a musical prelude in the form of many of the compositions written by the versatile young man during his earlier days of musical comedy success. The theatre is of the "intimate" type, undeniably attractive in appearance, harmonious in its color scheme of quiet gray and with comfortable seats. "Get-Rich-Quick Wallingford," the product of Mr. Cohan from material supplied by George Randolph Chester in his short stories, was transferred from the Gaiety Theatre to do further Cohan honor to the Cohan occasion and pleased a large audience.

The one unfortunate selection in decorative matters rests in the painted attempts to depict the four Cohans at various stages in their careers, displayed in the outer lobby and around the proscenium. These "paintings," atrociously bad both in drawing and color, touched the funny-bone of many who gazed upon them. Perhaps Mr. Cohan, after another inspection, may decide that they should be substituted for other mural affairs more in keeping with the attractive interior of the house and upon subjects less offensive to good taste.

GONE TO ITS DOOM

NEW YORK has had numerous plays in the last few seasons that courted the appellation "bad," but not many so thoroughly deserved it as "Our World." Here was an affair of the stage that was not "good" in any particular and its shortcomings were discovered so quickly that after a week at the Garrick Theatre it was removed. Information is lacking as to whether it was taken away for other theatre-going communities. For their sake we trust it was not. The author, Walter Hackett, undertakes to show what dangers may befall a young woman open to city temptations whose mother has yielded to them when she was young, and he does it so melodramatically that most of the situations prompt laughter instead of the sympathy which it is intended to create. Miss Doris Keane, Miss Amelia Gardner, Miss Olive Murray and Malcolm Duncan, Campbell Gollan and Vincent Serrano all struggled with over-long speeches that interfered sadly with swift-moving action.

KEY.

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For "Fashion Descriptions" and prices of patterns see page 96

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A TIMELY WARNING

DR. MORGAN DOCKRELL, the well-known Chesterfield Lecturer, in his opening address to the men and women students of St. John's Hospital, Leicester Square, recently called attention to the dangers which ladies run in submitting themselves to operations for the cure of Facial Defects, at the hands of so-called "Beauty Doctors," who, in a large number of cases, are ignorant of anatomy and physiology. The business of such persons, he stated, went on because those who had consulted them and received damage dreaded publicity, and would not take part in any exposure of a notorious trade. The dread of publicity on the part of the victims was the quack's safeguard and protection.

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2—Hypodermic injection of a paraffin preparation for filling up lines and hollows caused by wrinkles, &c.

In the hands of hospital surgeons this operation has been successfully performed for the cure of serious facial deformities; but surgeons know that there are various dangers attending it which have to be carefully guarded against. In the *British Medical Journal* some time ago it was stated, on the authority of an eminent surgeon, that a case had been recorded of sloughing of the skin, after a paraffin injection; and more than one case has been reported where signs attributable to pulmonary embolism followed the injection. There is the possibility also of piercing a vein; and, as in some cases, it is necessary to use an anæsthetic and in others cocaine, it will be seen that persons who submit themselves to this operation at the hands of "Beauty Doctors" are running a much graver risk than is popularly supposed.

3—Operation by Cutting.

To attempt to remove Wrinkles by cutting parts of the skin away, drawing the edges together, sewing them with a surgical needle, and finally treating the skin with ointments and creams to heal its wounded condition is one which has actually been advocated by some "Beauty Doctors." The possible disastrous results of such a treatment need not be emphasized.

It is only necessary to state that **Wrinkles are due to a certain degenerate condition of the tissues and muscles under the skin,** and that "tightening" the skin by operative methods is not even remedial. All that is needed **is careful and educational manipulation** (scientific massage, in fact) **in conjunction with an emollient containing certain feeding or nutritive ingredients, such as "Cyclax" Skin Food. This is Nature's own restorer. It feeds up the subcutaneous tissue and rejuvenates the muscles, thus causing the lines and wrinkles to disappear.**

What the "Cyclax" Method is.

THE "CYCLAX" REMEDIES are Nature's Remedies.— We make a special study of every case and only adopt remedies which are scientific, hygienic and natural. We repudiate the idea that, because a face preparation causes the skin to become sore and smarting, it is therefore "doing good!" All such preparations should be rigorously excluded from any treatment. **The keynote of the "Cyclax" Remedies is their soothing, healing, nourishing, and sedative qualities.** They build up the tissues, invigorate the skin, and keep it in a healthy condition. **The "Cyclax" Remedies have been tried, tested and approved by thousands of Patrons. Unsolicited Testimonials (which are in all cases treated in confidence) are constantly being received:** our clients who adopted our Treatment and Preparations years ago are still patronising us and are recommending our Treatments and Preparations to their friends. **We have secured the confidence and have earned the gratitude of our numerous and distinguished Clientele because our methods are rational and honest.** In no business in the world does such a policy succeed better than in Complexion Specialism.

WE CLAIM THAT our preparations create complexions characterized by a conspicuous freshness and transparent whiteness such as no others can produce; sallowness is in every case immediately alleviated and a brilliantly clear and lovely complexion is the certain result. Improvement of the contour of the face and neck, shapeliness and regularity of the nose, a healthful condition of the muscles can be relied upon if the "Cyclax" treatment be followed persistently and intelligently. By the natural raising of the muscles through the stimulating effect and the strengthening properties of the "Cyclax" Remedies all wrinkles and depressions disappear. "Cyclax" Remedies may be confidently used, and they will delight and satisfy everyone who desires to look their best, whether they be young or old.

THE CELEBRATED SKIN SPECIALIST—the originator and inventor of all the "Cyclax" preparations—whose marvelous work entitles her to the premier position in her profession, attends at the "Cyclax" Company's Depot on each Tuesday and Thursday; on which days she will give consultations, *gratis,* to the "Cyclax" Patrons. Appointments *must be* made beforehand. The Company has also established a Department especially to give advice **by letter** to ladies who cannot come to London. This branch is under the personal supervision of our Specialist.

The following are a few of the leading Remedies which the "Cyclax" Company are now supplying to Patrons at Home and residing in all parts of the World.

"CYCLAX" SKIN FOOD.

This unique preparation possesses marvelous healing properties. The skin absorbs it as a plant absorbs water. It cleanses the pores of all impurities, builds up the flesh, so that lines and wrinkles disappear, and protects the skin from exposure. Price **4/- and 7/6**

"CYCLAX" SPECIAL LOTION.

This is the best remedy yet discovered for such trying and disfiguring affections as eczema, blackheads, acne, etc. It cleanses the skin from all impurities and imperfections and renders it clear and transparent in a week. It induces a pellucid whiteness and makes the skin soft and free from all blemishes. Price **5/6 and 10/6**

"CYCLAX" TRANSFORMING LOTION.

This is specially designed as a protective agent against all changes of temperature and the effects of exposure of all kinds. It is, therefore, an ideal preparation for motorists, as, if used according to the directions, the dust is prevented from settling in the pores, and the skin is rendered impervious to all outside deleterious influences. Price **3/6 and 6/6**

"CYCLAX" FACE POWDER.

An entirely original and harmless powder which is practically invisible, but which imparts a most perfect surface to the skin. Its action is antiseptic, and it forms a splendid protection to the skin when used in combination with the "Cyclax" Lotions. This powder is so fine that a box of it will last three times as long as any ordinary face powder. Price **6/6**

TO describe all the "Cyclax" Company's productions here would be unpracticable; suffice it to say that the "Cyclax" Company possesses a remedy for almost every skin blemish or affection humanly possible to occur. There are special remedies also for all affections of the Hair and Scalp; falling of the hair, greyness, dandruff, and other troubles being matters which have received special consideration; and, while no inflammable liquids or so-called "dry shampoos" are manufactured by the Company, there are cleansing and invigorating washes and tonics which soon restore the hair to a healthy condition.

READERS of this Paper who are interested in the above remarks should send for the Company's valuable Book, entitled, "THE CULTIVATION AND PRESERVATION OF NATURAL BEAUTY." This will be sent, gratis and post free, to all who mention the name of this Paper.

The "Cyclax" Company, 58, South Molton St., London, W.

The COMING LONDON SEASON

Some American Hostesses, Political and Social —Debutantes to be Presented At Court— Titled Sons Who Will Attain Their Majorities

THE season of exceptional brilliancy which will be inaugurated by their Majesties' Court to be held at Buckingham Palace in May, will culminate in the coronation of King George and Queen Mary, on the 22nd of June, the royal progress of their Majesties through London, the naval review at Spithead, and the gala performance at the opera, with all the attendant festivities to be given in society.

June is an auspicious month in the royal family of Great Britain. On the third of the month the King celebrates his forty-sixth birthday, and on the 23rd, the day upon which the King and Queen make their royal progress through London, the Prince of Wales will be seventeen years of age.

Social events will tread hourly on the heels of one another during June. The Ascot meeting, to which the fine flower of the aristocracy and society will rally, to do honor to royalty and to the smartest of race meetings, is timed for June 13th to 16th. The day before there is the opening of the Horse Show at Olympia, and some time during the month lovers of motoring will have opportunities of witnessing the Anglo-German automobile competition for the trophy given by Prince Henry of Prussia, in which one hundred motors will tour from Homburg to London, by way of Southampton and Edinburgh.

MRS. WHITELAW REID A LEADING HOSTESS

The builders, decorators, painters and whitewashers and the great furniture purveyors have been having it all their own way lately getting ready the mansions of Mayfair for the season's gaieties. Among the great hostesses, both political and social, there are many distinguished Americans, led by Mrs. Whitelaw Reid at the Embassy, Dorchester House, Park Lane, whose arduous social duties are always discharged with the utmost grace and suavity. It will be remembered that Mr. Whitelaw Reid was appointed special ambassador to Great Britain for the coronation of King Edward VII, and that Mrs. Whitelaw Reid was then a hostess at Brook House, Park Lane, now the residence of Sir Ernest Cassel. The Hon. Mrs. John Ward, Mr. and Mrs. Whitelaw Reid's only daughter, who was married in the Chapel Royal, St. James's, in June, 1908, to one of the King's equerries, will take a notable place as a hostess in her beautiful home in Carlton Gardens.

LADY GRANARD'S IMPORTANT POSITION

Lady Granard will be a very prominent hostess. Her husband is Master of the Horse, a position that ranks third among the high officers at Court, giving place only to the Lord Steward and Lord Chamberlain of the Household. The Master of the Horse has charge of and the ordering and disposing of all matters relating to the Sovereign's stables; he exercises control over all those connected therewith, from the equerries down. He has the privilege of making use of any horses, pages or footmen of the Sovereign's stable, and in royal processions takes his place immediately behind the Sovereign.

At the last coronation the Duke of Portland held the position now taken by Lord Granard. It is a political appointment, and the occupant is subject to change with each ministry.

The etiquette of royal mourning does not permit any member of the Household to entertain during the period of mourning, and Lady Granard, owing to that fact and the bereavement she sustained by her grandfather, Mr. Ogden Mills's death, has passed her time quietly of late at Castle Forbes, Lord Granard's place in Ireland. Meanwhile Forbes House, Halkin Street, close to Buckingham Palace, has been beautified, decorated and made ready for the season. It was formerly known as Mortimer House, and was the residence of the late Lord Penrhyn, whose successor sold it to Lord Granard the year before last.

A re-appointment has been made of the position held by Mr. Montague Eliot as Gentleman Usher in the last reign. Mrs. Montague Eliot was Miss Helen Post, Lady Barrymore's daughter by her first marriage and an American. Miss Post was so popular in English society before her marriage that at the time it took place she was already regarded as an Englishwoman.

PRINCESSES AND THEIR FRIENDS

Mrs. Montague Eliot was a girlhood friend of Princess Margaret, now the Crown Princess of Sweden, and Princess Patricia of Connaught, and has visited the Crown Princess in the Swedish capital. Miss Clare Frewen, now Mrs. Wilfred Sheridan, is another of the group of American women who are friends of the Crown Princess of Sweden and Princess Patricia of Connaught. Mrs. Sheridan's mother is a sister of Mrs. George Cornwallis West and Mrs. John Leslie.

These young wives and several others, whose marriages took place last year, were perforce shorn of much of the expected entertainment that was to be tendered them, owing to the death of King Edward, and they are awaiting presentation this season.

Lady Acheson, whose little son was born the other day, is among them. She was Miss Mildred Carter, one of the most popular American girls in London. She had the honor to be chosen by King Edward to be his partner in the opening "square" dance at the ball given by Mrs. Whitelaw Reid at Dorchester House the year before last, when Mrs. Whitelaw Reid was unable to dance, owing to a sprained ankle. On such an occasion should the hostess be unable to occupy the place of honor, it is customary to ask the royal guest to choose his partner, and in this case King Edward's choice fell upon Miss Carter.

DUCHESSES OF AMERICAN BIRTH

The Duchess of Manchester, whose anxiety for the Duke, during his long convalescence after a very severe operation for appendicitis has been great, will, it is expected, follow the large dinner party she gave in Grosvenor Square in January by a number of other entertainments during the season. The Grosvenor Square house, which was inherited by the duke from his mother, Consuelo, Duchess of Manchester, is a splendid center for social life, but hitherto the young couple have lived much in the west of Ireland at the ducal seat, Kylemore, of which house the duke and duchess are very fond.

Kylemore Castle, in County Galway, was built by the late Mr. Mitchell Henry and was an enormously costly affair. The duke has for his other seats Tanderagee Castle, County Armagh, Ireland, and Kimbolton Castle, in Huntingdonshire, a stately but somewhat austere-looking mansion in a famous park. "Kim" is the name by which the duke is known among his intimate friends. Viscount Mandeville, the duke's heir, will be nine years old this year.

The Duchess of Roxburghe, born Miss Mary Ogden Goelet, one of the Marys of the nation, by whom is to be presented a coronation gift to the Queen, has spent much of her married life at Floors Castle, Kelso, one of the ducal Scottish seats. The heir presumptive of the title is the duke's brother, Lord Alastair Innes-Ker, who married nearly four years ago Miss Anna Breese, daughter of the late Mr. W. R. Breese of New York; they have a son who will be three years old next autumn.

Lady Alastair Innes-Ker's sister, born Miss Eloise Breese, married Lord Willoughby de Eresby in 1905, and has just become Lady Ancaster, owing to her husband's succession to his father's title.

The Duchess of Roxburghe, Lady Alastair Innes-Ker and Lady Ancaster are all very much interested in sport and evince a keen delight in watching the polo matches at Hurlingham and Ranelagh. Lady Ancaster dresses picturesquely and is a very beautiful woman. Her little son, now Lord Willoughby de Eresby, was three years old in December. Mrs. Harry Higgins, the mother of Lady Ancaster and Lady Alastair Innes-Ker, has secured her usual box for the opera season.

Lord and Lady Newborough are in mourning. Lady Newborough, who is the daughter of Mrs. Carr and is a sister of Mrs. Bingham (until recently Mrs. Chauncey), one of the best dressed women in London society, makes a cult of the emerald, and is the possessor of some magnificent specimens. Lord Newborough gave her last year a tiara set with emeralds and a magnificent single-stone pendant as a Christmas present.

Photograph by Lallie Charles

Lady Newborough, one of the daughters of the late Colonel H. Montgomerie Carr, of the U. S. A., and a sister of the Hon. Mrs. Cecil Bingham, formerly Mrs. Chauncey, whose recent marriage to General Bingham was a genuine surprise to London society

ESTATES NEAR LONDON

Many of the hostesses of this year possess homes just outside London, to which access is easy by train or automobile. Lady Cheylesmore has taken a house near Windsor Forest, at that very beautiful spot, Cooper's Hill, which she is altering completely and making very beautiful indeed. She hopes to spend most of the summer between her town house in Prince's Gate and her country house at Cooper's Hill.

Mr. and Mrs. Waldorf Astor have taken Uxbridge House, St. James's Square, for the season, and have, of course, their beautiful riverside residence, Cliveden, as well.

Sir Arthur and Lady Paget have lived at Coome Warren for the last two years, from whence their only daughter, Miss Leila Paget, was married two years ago. Near Coombe Warren is the lovely place, Coombe Springs, the property of Mr. and Mrs. Hwfa Williams.

Lord and Lady Salisbury entertain equally at Arlington Street and at Hatfield; and near their estate are many other great establishments, such as North Mymms Park, where Mrs. Burns, Mrs. Lewis Harcourt's mother, lives. At Brocket Hall, in the neighborhood of Hatfield, Lord Mount Stephen resides and has already entertained the King and Queen, and at Knebworth Park Lord Lytton has a beautiful home.

Mrs. Lewis Harcourt, whose husband is called "Lulu" by his friends, and whose political position is highly important as a Privy Councillor and First Commissioner of Works, will entertain extensively. She is an Anglo-American whose position as a hostess is an onerous one in the land of her adoption. Her three little girls and one son make a delightful family party.

SOCIETY GATHERS STRENGTH FOR THE SEASON

A great number of society folk, in anticipation of a very tiring season, have made a point of traveling early in the year,

in order to store up plenty of good health and energy. Lord and Lady Alastair Innes-Ker, after spending Christmas in America, proceeded further afield. So greatly have facilities for traveling, even in remote places, improved during the last few years, that people cheerfully visit Mexico on their way back to England from the United States, and they think nothing of proceeding from London to India for a fortnight or three weeks' jaunt.

Lady Barrymore, who has not been very well, in order to avoid the treacherous weather of February and March, went abroad in January, but is expected back again for the season. Her sister, Mrs. Adair, who has been in California, is also expected to take up her residence in Curzon Street some time in April.

DÉBUTANTES AT THE COMING COURTS

The sympathy that was felt for those débutatantes who last year were looking forward to that usually most dazzling of experiences, their first season, when death claimed King Edward and plunged the British nation into mourning, are this year being regarded with a special interest. Many of them should be very well informed young ladies, as they have been afforded another year for pursuing their education by the untoward happenings of last year.

Lady Rosemary Leveson-Gower, the only daughter of the Duke and Duchess of Sutherland, has just completed her education at Dresden. A very general favorite, for she is a bright and attractive girl, Lady Rosemary is also decidedly accomplished and plays the piano exceedingly well. Sharing her studies was her cousin, Lady Enid Fane, the Earl of Westmoreland's elder daughter, whose début it has been decided shall be postponed until next year.

The Hon. Monica Grenfell, Lord and Lady Desborough's eldest daughter, is another cousin of Lady Rosemary Leveson-Gower, who was with her hard at work in Dresden, and who will be a notable débutante of the season. Lady Desborough has been appointed one of the Queen's three Ladies of the Bedchamber.

It is becoming quite the fashion again to send English girls away to finish their education, and especially to Dresden, where an English colony has been established for very many years, and where Mrs. George Keppell's daughters are to go for lessons after their arrival in England from Ceylon.

There are only two daughters of dukes to be presented this year, and one has already been mentioned. The other is Lady Diana Manners, the third daughter of the Duke and Duchess of Rutland, very fair and very accomplished, fond of music, and also a clever dressmaker, able to make her own blouses and to invest them with the touch of distinction that only falls to the share of a master in matters of color and cunning mingling of materials. Quite lately she made for herself a luncheon blouse of white mousseline de soie decorated with gold spots, designed in a becoming arrangement of the Magyar pattern, with a length of gold fringe hanging straight from the collarless throat. Introduced upon the sleeves were narrow lengths of heliotrope velvet, inlet from the shoulders to the elbows—a very charming conceit with a distinctly Poiret touch about it.

Lady Kathleen Hastings, the eldest daughter of the Earl and Countess of Huntingdon, is a débutante distinguished for her learning. Her vogue is literature, and she recently brought out a book of poems which was very well received. She has also a fancy for play writing, and often takes part with her sisters in acting her own works. It was as the guests of Mr. and Mrs. Bradley Martin that Lady Kathleen Hastings and her mother were present at the Northern Meeting Ball, held at Inverness last September.

Lady Honor Ward, the elder daughter of Lord and Lady Dudley, who was to have made her début last year, but owing to the death of King Edward and the illness of her mother was prevented from so doing, will make her curtesy at Court this season. Lady Honor Ward is a slim and graceful girl with very pretty, wavy hair.

Lady Barbara Wilbraham, the younger daughter of Lady Lathom and the late Lord Lathom; Lady Victoria Carrington, the youngest daughter of the Great Lord Chamberlain; Lord Warwick's niece, Miss Phyllis Greville, and Miss Lavinia Bingham, are other young girls who are looking forward to their presentations.

THE YOUNGER ELIGIBLES

Some very eligible *"partis"* have recently come of age, and others will celebrate their twenty-first birthdays in 1911. Sir Joseph Tichborne, still in mourning for his father, Sir Henry Tichborne, who died in July last, attained his majority at Tichborne Park, his Hampshire seat, in January. There were quiet festivities for the tenants on the estate, and Sir Joseph spoke his thanks for the kind wishes expressed for him.

Lord Desborough's second son comes of age this March, the day before his elder brother's twenty-third birthday. Lord Alastair Leveson-Gower will be twenty-one this year, and he, too, is about three years younger than his brother, the Marquis of Stafford, heir to the Duchy of Sutherland, and still fancy free.

Three peers in their own right attain their majority and come into full possession of their estates this year, namely, Viscount Exmouth, Viscount Hawarden and Baron Congleton; Lord Exmouth in November and Lord Hawarden and Lord Congleton in September.

Lord Cowley's son and heir, Viscount Dangan, whose first name is Christian, comes of age this year on Christmas Day, and Lord Eliot, the second and only surviving son of Lord St. Germans, whose elder son died under very sad circumstances the year before last, is to be twenty this year.

One of the Pages of Honor to King Edward attains man's estate this year, namely, the Hon. Victor Spencer, Lord Churchill's only son and the godson of Queen Victoria.

Lord Frederick Conyngham will celebrate his twenty-first birthday on Midsummer day. He is the heir presumptive of his brother, the Marquis of Conyngham, who is himself an eligible bachelor, still very well on the sunny side of thirty.

The Hon. Wentworth Beaumont is another son and heir who will attain his majority this year of coronation. He is the son of Lord and Lady Allendale and the nephew of Lord Londonderry; his eldest sister is to make her début in society during the present season.

AN INTERESTING ENGAGEMENT

The engagement of Lord Chelsea and Miss Marie Coxon, which was announced in January, was a very interesting happening, for Lord Chelsea has reached the forties. He became the heir last year owing to the death of his nephew, the little Lord Chelsea, who died after an operation for appendicitis.

Miss Coxon, who is a charmingly pretty girl of about one-and-twenty, was particularly admired at the ball given at the Inverness meeting about three years ago, when she made practically her first appearance under her aunt Lady Buchanan-Jardine's wing. She, like Lord Chelsea, is very interested in horses and in racing, and probably met her fiancé at Newmarket, where she frequently stays at Kremlin with Sir Robert and Lady Buchanan-Jardine.

Lord Howard de Walden, whose wealth is enormous, and whose seat, Audley End, is one of the most beautiful of the estate homes, is still unattached.

The Countess of Ancaster. Lady Ancaster, who was Miss Eloise Breese, of New York, is the sister of Lady Alastair Innes-Ker

Other very young bachelors are the Duke of Leinster and his heir presumptive, Lord Desmond FitzGerald; Lord Winterton and Lord Granby, some of whom danced at the great ball given by Lady Desborough at Taplow Court early in January for her eldest daughter, Miss Monica Grenfell, upon which occasion Mr. and Mrs. Waldorf Astor took many guests over from Cliveden.

ROLLER SKATING AT OLYMPIA

THE Sunday afternoon Skating Club of Olympia, of which Lord Crichton is president, has been the most fashionable amusement of the winter season, and a very exclusive delight, too, for the portals of the club have opened only for members of the highest society and their friends.

It is impossible to conjecture what pastime will suddenly seize society and spread like an epidemic through its ranks. Ice-skating was all-conquering for a long time, but now roller-skating at Olympia is all the rage. Lady Honor Ward, one of the coming débutantes, has been skating there with her uncle, the Hon. Gerald Ward, and Miss Lavinia Bingham, another débutante, has also been enjoying the pastime with her father, General the Hon. Cecil Bingham. The Sunday before her marriage Miss Trefusis, who is petite and pretty, was gliding about with her husband-to-be, Major Edgar Brassey.

Mrs. H. J. Tennant, chaperoning the Countess Zia Torby and her younger sister during the illness of Countess Torby, was seen one Sunday, and Lady Magdalen Williams-Bulkeley was present with Miss Generis Williams-Bulkeley. The Hon. Mrs. Derek Keppel and her sister, the Hon. Lady Musgrave; Lady Rosemary Portal, the Hon. Mrs. Arthur Crichton, Lady Camoys, the Hon. Edward Stonor and his little son, Viscount Churchill, the Earl of Caledon, Mrs. Newhouse, and Mrs. and Miss Higham have also visited this skating club.

Velvet coat and skirt toilettes decorated with fur have been the usual wear. A pretty custom of tucking a posy of lilies of the valley and pink carnations, or some other favorite flower, into the coat has been generally followed. Oddly enough, very large velvet hats have been worn in lieu of the turbans usually associated with rink skating. It is de rigueur for men to wear gloves, although they skate without hats.

WHAT LONDON HEARS FROM PARIS

ON corsets continue to rest a large onus of the modistic success. To the *vraie elegante*, other than the very lightly boned *maillot*, is not accorded a moment's consideration. Only the *maillot* can lend that graceful lissomness which, after years of stiff, unbending aspect, has come to be regarded as the leading expression of elegance. The approved corset is a supremely clever thing. A mere incident above the waist, it continues below, on and on, until it assumes the appearance of some swaddling garment. Waists, whether Empire or normal, are barely defined. There is no squeezing, and hips are non-existent. Most pronounced, however, is the freedom of the upper part of the figure, the obvious suggestiveness being frequently enhanced by the vogue that obtains for the filmy little corsage mounted over a veiling of flesh-colored tulle or chiffon, and, needless to say, unboned.

THE "CAMAIL" ADDS A PICTURESQUE TOUCH

That much will be made of this quaint hanging cape (which was featured in Vogue early in the winter) is a foregone conclusion. It will be the thing applied variously, both in connection with the on-coming bolero and for gowns.

The revival of the bolero is being conducted under the strictest Empire rules. The cut is loose to bagginess, and it finishes at a raised waist-line, an expression that portends greater success to the young and slim than to others.

Fashioned of cloth with an embroidered "camail" at the back, and double-breasted fronts, the bolero promises to form an ideal spring wrap, accompanying, perchance, a princess gown of "uni" foulard, a fabric that is to take a first place among the ranks of the new season's materials. And later in the year the premise is safe that the picturesque bolero will be taken up in silk and worn as a supplementary addition to cool, filmy confections of lawn and lace, mousseline and marquisette.

APRES-MIDI TOILETTES SLIGHTLY EN TRAIN

Although it cannot be said that the ingenue frock has entirely had its day—the which is a pleasant reflection—still there is a slackening of the tension, demonstrated by the now recognized short train to the visiting toilette, affected by the ultra elegante Parisienne, who sallies forth to her automobile, clad in the most sumptuous wraps of velvet and satin, incrusted with furs and embroideries.

In the gay city, tailor-mades are entirely relegated to morning wear, and then, in all likelihood, comprise a princess gown and coat, while the only blouses recognized at present are those of filmy white lawn and real lace, outrageously costly and indescribably beautiful.

Again, with evening dresses the train is still more insistently *en evidence*, chiefly narrow and square at the foot, instead of the fishtail effect as seen in "Les Marionettes." How welcome to many will be this revival of the *arrière* appendage can be easily imagined. The dignity imparted by the slightest train is incredible.

The London Oracle

of

My Lady Beautiful

By Mrs. C. E. Humphry ("Madge" of "Truth," London)

THE fairy godmother who bestows a perfect complexion upon her godchild deserves to be the most popular of her kind. Englishwomen are lauded all the world over for the beauty of their complexions. Did not a Frenchman once, after a visit to London, go back and enthuse upon the fact that "the English ladies have very beautiful *hides*"?

And yet, even here in England, what numbers of faulty complexions are to be seen! The fact is that we treat our skins with a total lack of consideration. We use any kind of soap that happens to smell nice, and any kind of water that may happen to be at hand. Not only that, but we rub them in with coarse towels, with the idea that friction is good for them, and, if it be good, they cannot have too much of it! Those poor skins! Even when they are young, they suffer from all this roughness, the result of ignorance; and what wonder, then, that in middle age all sorts of blemishes, disfiguring redness, dark spots upon the forehead and cheeks, red noses, or a faded drab, muddy dulness where once pink and white triumphantly reigned?

The pity of it is that all these defects are avoidable. It is true that unscrupulous practitioners in the art of beauty have caused the science to fall into disrepute, and have filled the public with distrust. But the fact remains, after all, that the skin of the face is hardly ever properly understood, and that in our national love of cleanliness we do our best to ruin it every time we follow our mistaken means of cleansing it.

Anything more illuminating on the subject than a small booklet entitled "Beauty in the Making" I have never come across. The impression it conveys to me is that the writer has studied the subject with that exactitude that only science can command. The author is Mme. Helena Rubinstein, a native of Vienna. She has been a student since her schooldays, and is a "*bleu*" with whom it is charming to converse. And it is possible to do so in many languages, including the prettiest of English.

Established at 24 Grafton Street, Mayfair, a beautiful and spacious house once occupied by the late Marquis of Salisbury, Mme. Rubinstein receives any client who makes an appointment with her, and charges nothing for the interview. In a few moments she tells you things about your skin that you have never discovered for yourself. You have a "dry," a "normal," or a "greasy" skin. It does not enter into her method to prescribe the same remedies for all of these. As she says herself: "A specialist should specialize. To use one and the same thing for everybody is not specializing." No! On the contrary, the streak of differentiation runs through the whole gamut of her beauty treatments. She has so deeply studied her subject that it would be difficult to find an authority whom she cannot quote.

Even in face powders, whether dry or liquid, she introduces distinct preparations for the four recognized varieties of the skin, the dry, normal, greasy and "shiny." Also in face massage a wholly different method is followed for each, and quite a variant system for the florid or the pale. This differentiation is one of the most important characteristics of the Viennese School.

In reading her little pamphlet one learns much about the skin and its wonderful structure. Who has realized, to take a case in point, that the cuticle which covers the face is not of precisely the same structure as the skin covering other parts of the body? But when this fact is once realized, the conviction follows that the care of the complexion should be more elaborate and thorough than that needed by the rest of the skin. Hard water is highly injurious, but the quality of soap is a matter of much more importance still. Water alone does not cleanse. Soap with water removes impurities and waste matter, but if it contain too much alkali it robs the under-layers of the skin of their necessary oil. The consequences are described in this wonderful little pamphlet (price 60 cents, but forwarded post free to all readers mentioning this paper), which ought to exercise a most beneficial influence on the complexions of our countrywomen.

"The Oracle."
Madame Helena Rubinstein, London.

The preparations necessary for the cleansing, the stimulating, the nourishing, and the restoration of the natural luster of the skin are all the result of years of study, of experiment, of elimination. One of these preparations, Valaze (which is sold at $1.45, $2.45 and $5.45 a jar), invented by an eminent Russian specialist, Dr. Lykuski, is compounded from rare herbs growing in the Carpathian Mountains. Its uses are various. First, it purifies, then embellishes in the sense of restoring softness and lustre to the skin which has become harsh, dry and brittle. The looseness that causes wrinkles and crowsfeet is successfully combated by the use of this preparation, which has the properties of a tonic.

Its effect after one month's use may be gauged by the following perfectly true incident. A handsome woman, who had given her complexion very hard wear with make-up for theatricals and injudicious use of certain compounds, went to Mme. Rubinstein without telling her mother. After a few weeks of treatment at the Maison de Beauté Valaze in Grafton Street, she was sitting one evening with her mother, who suddenly remarked, "Do you know that you are looking remarkably well? You were looking tired and haggard in the spring, but now you have got back your girlish complexion. It makes you look ten years younger." Whereupon a laughing confession was made as to the cause of the beneficent change.

Those who have a greasy, shiny skin (a disadvantage that is a source of annoyance to the possessor) will learn the cause of it from this little volume, and will, at the same time, find the remedy. It is a particularly ugly fault of the complexion, and all the more so because it is associated in some way with the idea of vulgarity. Here, again, comes in Mme. Rubinstein's principle of differentiation in recommending Valaze Herbal Powder ($1.10, $1.70 and $2.90 a box), which has an absorbent quality that fits it precisely for the task it is set to do. It is almost impalpably fine. It has a companion as useful as itself in the Valaze Herbal Soap (95 cents a cake), and Voskpasta (95 cents a pot), so soothing to a sensitive, fine skin, and imparts a look of transparency and a delicate smooth polish such as rendered Mme. Récamier's "satin shoulders" the talk of Paris.

One of the bugbears of young women, as well as of those who are more advanced in life, is the disfiguring ailment known by the very ugly (yet only too justly descriptive) name of blackheads. The treatment in the first instance is rendered easy by the use of Dr. Lykuski's Blackhead and Open Pore Remedy ($1.20 a pot), which removes the blackheads. The preparation cleanses and braces the skin. It is sold in two degrees of strength, No. 2 ($1.80 a box) being also an excellent remedy for acne, and both are recommended by Mme. Rubinstein also for greasiness of the skin and enlarged pores.

In these remarks I have not by any means exhausted the interesting and useful topics connected with beauty that are treated of in Mme. Rubinstein's book. I have made no reference to such things as double chins, red noses, flushed faces, "salt-cellars," freckles, sunburn, pale lips, scanty hair, and so on. The whole array of beauty and its defects passes before the reader, and the ideal set before her is stimulating. Why should she not have a beautiful complexion as well as other women of whom it is the crowning charm? Why not, indeed? In these beautiful rooms in Grafton Street is to be found the whole machinery with which the change may be worked, even wrinkles charmed away from old as well as young. Science coming to the aid of beauty is a theme to inspire a painter or a sculptor; but who shall depict the delight of one who, till now regarded as unattractive and devoid of charm, finds herself endowed as by a magic wand with a lucid clearness of complexion and charm of coloring that actually transform her as completely as the Ugly Duckling in Hans Andersen's immortal story?—ADVT

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The picturesque Directoire mode in a spring walking frock

ARDENT FOLLOWING *of* DIRECTOIRE MODES

English Girls Exploit This Period in Their Spring Gowning

TO the short lived, riotous Directorate time, we are indebted for some adorable fancies, quaint, picturesque, high waist frocks and coats, which our young girls are exploiting with infinite zest and an exceptionally sympathetic understanding. Already they seem to have got the pose of the period, and are inexpressibly charming arrayed in the little filmy "nothings" of ninon or marquisette, the extremely high waist-line merely defined by a thick piping or a fine cord girdle. When it is the case of a dance dress, there is a very profusion of dainty handwork exemplified in embroidery and the application of inletting of cobwebby lace. A veritable dream of a little dance frock, that had a great success at one of the recent big County balls, comprised a short clinging skirt of rose petal pink satin charmeuse, hemmed up to the depth of the knee with the very palest blue crêpe de chine, through which the pink satin glinted subtly, over which fell a short tunic of white tulle, worked with fine, straight lines of silver bugles, and finishing round the hem with a silver fringe. The corsage was the merest balmy thing conceivable, and had puff sleeves, and the tiniest tucker of Malines lace.

DIRECTOIRE WALKING DRESS

Of distinctly Directoire inspiration, is the vogue of the loose panel or sash back, a substitute for, or forerunner of—one can never tell in these vivid days which way the coquettish mode will jump—the erstwhile coat tails. The great square revers we have had with us some months, in the realms of mantles, but there yet remains for us to enjoy the services of this insignia applied to gowns. Most persuasive evidence, indeed, of their presence is provided in the accompanying original design for a spring frock. A model that would be charming expressed in striped Etamine, pale mauve and gray, buff and ivory, or in toned stripes, the revers and deep cuffs picking up the paler nuance in corded silk.

For the rest, there is a perfectly built princess skirt adorned with the great pincushion buttons, which are hand made of a cardboard disc and padded with cotton. And these buttons, it will be noted, define a deep over-lap seam, presumably the entrance. Although, more likely than not, that is arranged at the back, beneath the cover of a broad flat box plait. The cavalier cravat of parchment tinted lace is smart, with its tight little bow of black silk, while the hat of Italian straw expresses one of the best approved silhouettes of the moment, the front, caught sharply up from the face, above which floats one of those dainty marabout feathers, black, toning to gray and white.

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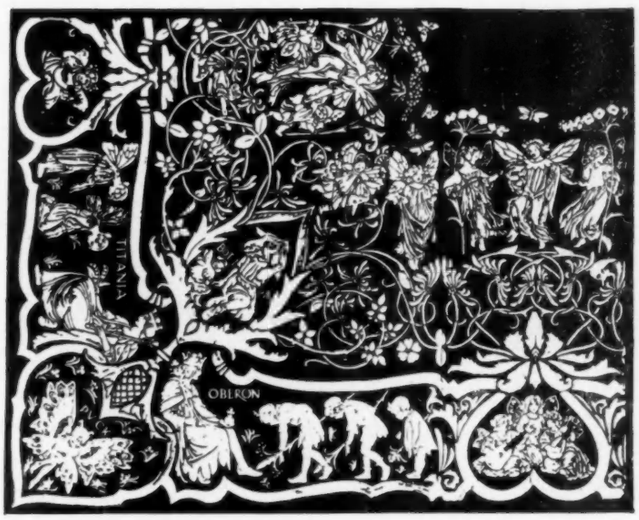

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by Anning Bell

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Photograph by Lallie Charles

Lady Violet Charteris, formerly Lady Violet Manners, second daughter of the Duke of Rutland, whose wedding to the Hon. Hugo Charteris was a smart event of the winter

ENGLISH FASHIONS

Some Smart Gowning of Brides and Maides and the General Trend of the Modes in London

RANKING scarcely less in importance than the stage as the harbinger of modes, are the weddings that take place between the first of the year and the beginning of Lent. The recent month has been thronged with these nuptial events, and it is difficult to recall a season when more interesting changes in bridesmaids' costumes have been shown. The most talked of wedding has been that of Lady Violet Manners, second daughter of the Duke and Duchess of Rutland, to the Hon. Hugo Charteris, eldest son of Lord and Lady Elcho. Lady Violet, like her sisters, Lady Margorie and Lady Diana, is singularly attractive, there being a delightful freshness and *"vivre"* about all three. They are breezy, sweet and sympathetic, and full of wit. Lady Diana, by the way, has a modistic instinct that is the admiration and envy of all her friends, she being responsible recently for a bridesmaid's gown which she wore at another wedding.

Under the influence of their artistic mother, it almost goes without saying that the Ladies Manners are individual dressers, with a leaning toward the picturesque. It was therefore no surprise to find the bridesmaids' dresses at this wedding made after a suggestion taken from Botticelli's picture, "Primavra."

Never did a bevy of bridesmaids carry off pretty frocks with more distinctive success. These were of deep cream crêpe de chine, through which there came a glint of the pink foundations. On the crêpe, little colored silk applications served to break up the surface, nearly every one different, while the slightly raised waist-line was defined by green silk embroidery leaves, which were repeated round the décolletage and the edge of the sleeves. Wreaths of roses and leaves were worn in the hair, supplemented by short tulle veils.

For the two children, Lady Betty Manners and the Hon. Irene Charteris, little classical frocks of shot pink ninon were devised. The low-cut neck was finished with a turn-over collar of mole-gray velvet, from beneath which came straps that crossed in front and finally passed beneath the arms. The children wore pink silk stockings and shoes, and in their hair little chaplets of green leaves.

BRIDAL DRESS AND GOING AWAY GOWN

The sumptuous gown of ivory satin charmeuse was entirely covered with old English lace. This, handled with consummate skill, formed most graceful draperies, which were completed by a *"manteau du cour"* of gold and white velvet brocade.

Eminently *"le dernier cri"* was the going-away gown, since it represented a combination of two colors and two materials, respectively a deep Japan blue double ninon and a pale fawn cloth, the latter forming a plastron front that ultimately resolved into a deep facing to the hem of the skirt. But the noticeable features of this costume were the girdle and other slight touches of tiger skin.

THE MARRIAGE OF MRS. CHAUNCEY

The marriage of Mrs. Chauncey, a sister of Lady Newborough, to General Bingham, the Earl of Lucan's second son, came as a surprise to her many friends, for only the near relatives were aware of the engagement, and they and a few intimate friends only formed the little congregation at the wedding service, which was solemnized by special licence at the Down Street Church. There were no decorations beyond white lilies on the altar, and no music except some organ voluntaries.

Mrs. Chauncey never looked more beautiful than when she came into the church with Lord Newborough, who gave her away. She was wearing a beautiful French frock of pale gray crêpe de chine cut with a low décolletage filled in with delicate lace, and the lace sleeves fell in graceful points. The only ornaments the bride wore were pearls, but her hat of pale gray, edged with skunk, was trimmed with sweeping ostrich plumes. After the wedding the whole of the little congregation went into the vestry, both to congratulate and to take leave of General and Mrs. Cecil Bingham, for there was no reception, as they left for Paris *en route* for Cannes by the two o'clock train. Mrs. Bingham traveled in a handsome lambskin coat with deep collar and border of bear fur.

SMART LONDON COUTURIÈRES

Looking backward over a period of scarcely ten years, it is impossible not to remark the immense change that has come over the dressing in England generally, and in the metropolis in particular. The smart woman resident here, whether she be American or English, has now the courage of her opinions, and while keeping an observant eye on Paris, Brussels and Vienna for the trend of fashion, is no longer the slavish imitator of yore.

We have, moreover, in our midst some veritably inspired creators, from whose establishments Paris itself frequently deigns to borrow. Such representative leaders as the Duchess of Marlborough, Lady Maidstone (née Miss Marguerita Drexel) and Lady Acheson, to say nothing of our English aristocracy, rely more and more on our dressmakers, tailors, modistes and milliners, situated in the environs of London's fashionable shopping centers. Even those who know their Paris well might indeed rub their eyes in some of our leading ateliers, and ask themselves if they have not, perchance, been spirited over to the rue de la Paix.

SPRING REINSTATES THE TAILORED SUIT

Although, like the poor, we have the tailor-made always with us, more or less, it has, during the winter months, been a little held in abeyance, before the superior attraction of the dressmaker's frock, accompanied by the inevitable long, all-enveloping wrap of fur. The spring, however, invariably finds our beloved stand-by coat and skirt reinstated, and the one just now unfolding itself will be no exception to the rule.

The gown worn by the young maids who attended Lady Violet Manners

Lady Violet Manners chose this picturesque gown for her bridesmaids

Following up the lead of ratine, several of the materials used tend to a dull, unfinished surface, a feeling obtaining for cheviots and tweeds, although, at the same time, nothing can quell the quiet persistency of navy coating. This promises to soar ahead, as usual, fashioning costumes that affect a simplicity, the result only of a great extravagance.

Tailor-made skirts are to be wider! For this concession we are expected to bow the head in deepest gratitude; or so I judge, from the triumphant tone of the great tailors who have pronounced this decree in my hearing. The inference is that we have really got more than our deserts.

The tailored skirt, for the spring, opens up a vista of attractive possibilities, secured chiefly through the medium of clever seam effects. Sometimes it is a seam curved at the top, either side the front, that suggests a pocket "movement," again a single bias line will run from the back of the right hip to the left-hand hem. The skirt of a charming little hopsack suit in dull amethyst carried a seam on either side of a narrow front that curved off just above the hem, tablier fashion, while the semi-fitting hip-length coat took a sweep right across the figure from right to left, and closed literally on the hip, with three nacre pearl buttons.

One of the most sought after tailors who numbers such social leaders among his clientele as the Duchess of Marlborough, the Duchess of Newcastle, Mrs. Rupert Beckett and Mrs. Smith, mother of the Princess de Braganza, relies to a marked degree for the cachet of his models, on slight individual touches of embroidery, introduced on the collar of the coat, and repeated on the vest, when there is one. In the case of one of the ubiquitous navy coatings there was introduced on either hip a fancifully shaped inset of almond-green tussore, embroidered in an Indian design and colorings of dull read and black, through which a fine gold thread was interwoven.

And from this same source a distinct emphasis is laid on the decorative value of bell-rope sash ends, falling at the left side. It is an *"imprevu"* note, and one, of course, only applied to what we call the *habillée* tailor-made, a section that makes much of the three-piece costume. And just one more feature, ere we pass on to other modes. This is the slightly belled sleeve, a revival that is finding equal favor with tailors and dressmakers. Although why, one is puzzled to say, since it has no sort of connection with any of the periods at present on the tapis.

KENNETH DURWARD

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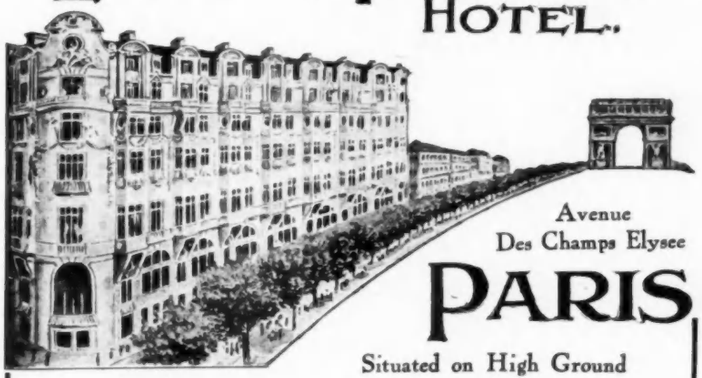

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LINEN OF COBWEB FINENESS

There is no surer index of the fastidious in woman than her choice in handkerchiefs. There are, however, pitfalls all along the line in this regard, as, for example, temptingly cheap tickets affixed to a range of half a dozen. These frequently lure the most knowing away to a spurious economy, only to repent at leisure over a purchase that reveals its character the first time it is laundered. Whereas, a beautiful hand-woven mouchoir retains all its delicate character to the end. The leading shops show large varieties of fine Irish and other grade linen handkerchiefs.

And among other notable demands of the moment is one for oblong-shaped lingerie cushion covers, fashioned of the finest sheer linen, hand-embroidered "à jour" and inset with squares of lovely filet lace. Another fancy is for a round shape, measuring about 22 inches in diameter. Only the most exclusive houses, such as the one in question, keep these unusual shapes of covers. The daintiest of dainty nightdress bags are likewise done in this exquisite stitchery, while the most covetable lingerie bedspreads are those inset with filet lace squares and ornamented with *broderie Anglaise*.

SCIENTIFIC BEAUTY CULTURE

If there is one thing we Englishwomen can pride ourselves upon, it is our complexions. True, we have a certain beneficial dampness of climate, which is in our favor. But we have always had that, and it was assuredly not the exception ten years ago, as it is to-day, to point to a bad complexion. Those of us who are interested in this cult of the skin and face are well aware that the owner of a complexion, whether brunette or blonde, that is delicately clear, with the blood coursing naturally beneath, and whose face retains its youthful contour, is pursuing a natural method of preservation. Here is no casual surface application of dollops of powder and daubs of rouge, but some treatment, based on a scientific knowledge of the hygiene of the skin and facial muscles. For that is, after all—and it is quite beautifully simple—the whole secret of a good complexion, the retention of nature's handiwork.

For many years we have had in London one of the most eminent skin specialists of the day—a woman—highly educated and a life-long worker in the cause she has so zealously espoused. Her name is known only to her clients, who book up their appointments weeks and months in advance. It is not, however, of this woman I would talk, but rather of her remedies, which a few years ago were placed upon the market, an arrangement being made with the specialist to attend on certain days each week and give personal advice gratis.

For it is the essence of this treatment that cases must be individualized, since there are remedies for every conceivable skin defect, and the firm are unsparing in their efforts to meet and overcome any case submitted to their care.

The most satisfactory procedure, of course, is to visit the establishment, and a pleasanter rendezvous of the kind it would be impossible to find. Lacking the opportunity, however, of enjoying a personal visit, then the next best thing is to get in touch with the establishment by mail. For letters here become at once individuals, whose interests are taken into the most intimate consideration; a fact that has already penetrated to every quarter of the globe, many of the leading royalties and society women all over the world being patrons.

As a preliminary, there should be read a small booklet issued by the firm, in which the various lotions and emollients are presented and their qualities described, the principal preparations being a skin food and special lotion. A comparatively recent compound, that quickly found fame for itself, was one devised to immediately remove the ugly discoloration arising from the friction of collars and the dye of furs. The latest addition is a preparation to remove the traces of perspiration. It is especially helpful with that prominent feature, the nose, which, under the very slightest application of it, assumes a natural appearance and loses every suggestion of shine.

SUITS FOR THE SPORTS

What did the world do before golf became a pastime? One wonders indeed. Young and old, rich and poor, we all wield club and cleek with varying dexterity, and account ourselves—even those of us who are occupied—abused by fate if we cannot get at least two games a week. Every Saturday and Sunday sees costly Sunningdale, congenial Stoke Pogis, as well as all the minor clubs within reach of London, thronged with enthusiasts, who find the rest of the world well lost, pro tem., while they wrestle with bunkers, achieve life-thrilling putting strokes and discuss handicaps.

The particularly smart golf suit shown in the illustration has the well-known man's Sunningdale coat, in which an expanding plait either side the back, allows for the longest drive, without in the slightest degree disturbing the symmetry of the coat. The skirt is fitted with adjustable straps and buttons, so that for ordinary purposes it can be worn a short ankle depth, or raised at discretion for such purposes as mountaineering. This model makes a thoroughly fit, all-round useful sports suit.

A novelty in sporting suits. The expanding back plaits allow for vigorous exercise

(*Continued on page 102*)

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[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western office, 917 People's Gas Building, Chicago. A stamped and addressed envelope should be inclosed.]

THE vogue of the one-piece gown, which bids fair to be a lasting one, is seen not alone in evening or reception gowns, but in the more simple frocks of challis as well. Particularly attractive are some models of the wool challis for morning and house wear. The material both wears and washes well, and the cut is so distinctively smart as to call attention to the great strides in ultra smartness made in the world of "ready to wear" clothes. The prices are remarkably low. Sketch No. one shows a gown marked $16.50. It is carried out in a design of dark blue with a very narrow hairline of white. The stripe runs horizontally in the long panel in front and is reversed in the deep band at the knees, above the high waist, and in the bands which form the finish to the peasant sleeves. Undersleeves and a yoke of white darned net edged with black satin give a touch of softness to this pretty garment.

COSTUMES OF CHALLIS AND COSTUMES OF SILK

Polka-dotted challis is the material selected for the frock in the second sketch. It is one of the new bordered challis, and the border (in very large dots) has been arranged with charming effect to outline the round yoke and the figure from shoulder to hem. The sleeves are without seams on the shoulder and fall over a dainty undersleeve of white. The price is $19.50.

A model closely resembling this one, with the same smart cut and good lines, and showing an attractive touch of red in the piping, is made in a soft silk for $25. This is in black and blue with white lines, in white with black lines and white with brown.

ATTRACTIVE TUB FROCKS

Steam-heated dwelling places, where practically a summer temperature is maintained, are largely responsible for the number of house dresses in cotton fabrics to be found in the shops at this season; and for morning housewear nothing can equal the crisp freshness of the new importations of lawn, chambray and gingham. These are made up in many styles—all characterized by good cut, careful finish and absurdly low price. Think of a frock costing $2.50, and yet for this price one may buy a remarkably useful little garment of chambray. This is cut on simple lines with the square Dutch neck and three-quarter sleeves, both finished with a wide binding of contrasting material.

No. 2.—One of the new bordered challis developed in a charming gown

Checked gingham in all colors—pink, blue, lavender and black with white—is the material of a $5.75 model. The shallow yoke, made of the plain material embroidered with white spots, is carried in a straight line down the upper sleeve, giving the peasant effect. In front is a short sailor tie of the same material. At the same price is a dainty frock of sheer dimity (see illustration No. three). It is made with narrow panels in front and back, long enough to reach the bust-line, and on the sides just long enough to give the suggestion of Empire lines. A touch of white embroidery outlining the square neck and sleeves is the only trimming. Dimity, the material of this frock, is very satisfactory, as it is durable and launders well. In appearance it is very much like the popular hand-printed linen; only striped patterns are to be had.

Another model in tan and white checked gingham, with trimmings of dark tan in plain material, costs $3. It is to be had in a variety of colors (all checks), blue, brown, green and black with white. Tissue gingham, which has an even weave like voile, makes capital tub morning frocks. One particularly smart model is in black and white striped effect. The narrow yoke is of an all-over embroidery strapped on the shoulders with gun-metal gingham. This is also used in trimming the skirt. Price $7.75.

VEILS

The fine cobweb-like veils of Shetland (white) wool are not only extremely smart, but decidedly practical, and very generally becoming. They are used for motoring and driving in cold weather, and are an excellent protection to a delicate complexion. They are $1 and $1.25 each, and are a yard and a half long.

Another veil, preferred by some on account of the soft feeling, is of "artificial silk," a product of wood pulp. It is made up in pretty lace patterns in several colors, and gives very satisfactory wear. The prices are $1.25 and $2.50.

In a shop devoted entirely to garments for tiny babies there are some delightful little face veils in pure silk from 35 cents up. These are shaped to fit over the face and are finished with a pretty edge.

KNITTED PROTECTOR SETS

Here also are some of the prettiest sets of knitted protectors for the little ones. There are four garments in each set—blanket, sweater, bonnet and stockings—but each article, of course, may be bought singly. All are hand-knit, and the wool used is especially suitable for this purpose, giving, as it does, the greatest possible warmth without weight. Much thought has been given to the making; a simple stitch is used, and the garments are all well shaped. The bootie and stocking combined is shaped so that it fits over the knee and needs no confining ribbons, and the bonnet has a shaped piece at the back to fit the head without wrinkles or fulness. White is the color, with a touch of pink or blue on the edges. Prices: Afghan, $5.50; sweater, $3.50; cap, $1.75; stockings, $1.50.

Soft little satin shoes with embroidered toes, suitable for presents, cost $2 per pair, while those in pique, which are washable, are only $1.35 a pair.

(Continued on page 70)

No. 3.—Serviceable model of sheer dimity trimmed with embroidery

No. 1.—Attractive frock of dark blue challis striped in white

IF ASKED WHY, nine women out of ten would say they wear corsets for the sake of appearance. Yet women for centuries have lost both beauty of form and beauty of motion by the angular, constricting lines of conventional dress.

In these later days when ideals seem so much nearer realization, and women are seeking things for their good along so many new paths, it is but reasonable to expect that they will learn to appreciate the wonderful beauty of the natural curves of the body, the superb grace of physical freedom, and the crowning glory of good health which come from the wearing of corsets made with correct normal proportions.

Emma G. Goodwin

Designer of the Goodwin Corset

There are twelve types of the Goodwin corset, eight front-lacing and four back-lacing models, in two to three lengths each, made from every variety of suitable material, with much or little boning as desired.

Ready-to-wear and semi-made from $5.00 to $25.00.

Special designs for individual need, including surgical and riding corsets, from $10.00 to $45.00.

We are very successful with out-of-town fittings by the use of our special measurement blank.

The Goodwin line is sold only by corsetieres and exclusive dealers in women's apparel.

We desire suitable representation in all places not now having Goodwin shops.

Goodwin 373 Fifth Ave., New York, N. Y.

CHICAGO, ILL., 34 Washington St.
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Alexander's

Smart Styles for Spring and Early Summer

White buckskin lace or button, **$7.**

White canvas lace or button, **$4** and **$5.**

Tan calfskin lace, regular or 8 inch pattern, **$5.**

Brown and gray suede button, **$5** and **$6.**

New Catalog on application.

Andrew Alexander
Sixth Avenue, at 19th Street
New York

"ORNATUS ET BONITAS"

EXTRA QUALITY 7 DUNLAP & Co. REG. U.S. PAT. OFFICE

Spring Millinery

Authoritative fashions for dress and street wear, in exclusive shapes and original designs.

178 Fifth Avenue, near 23d Street
567 Fifth Avenue, Windsor Arcade
NEW YORK

JANE
(Incorporated)
GOWNS
Originator of the Jumper

Gowns *of* Special Design *to* Order *for* All Occasions

Linen and Lingerie *for* Southern Wear

17 West 30th Street
New York
Telephone 362 Madison Square

The Schwartz Corset

Mirrors the Fashion

It has ever been marked for "First Ideas"—An accurate forecast of Corset Styles.

Spring Styles now in evidence, are authentically presented in the Schwartz Models.

Good form is always essential, and the Schwartz Corset has ever been its creator.

It is Worthy of Your Personal Inspection

Models for All Requirements Executed at Short Notice

MME. S. SCHWARTZ

Corsetiere

12 West 39th Street, New York

Phone, 4882 Murray Hill

Mme. Schwartz personally conducts all fittings

Mrs. Henry Villard, President of The New York Diet Kitchen Association

NOBLESSE OBLIGE

[Under this title it is planned to publish a series of articles showing the various methods that women and men of social distinction employ in relieving the conditions under which the less fortunately placed, exist.]

AMONG the activities which so endear Mrs. Henry Villard—the distinguished daughter of that glorious American, William Lloyd Garrison—to the community, is that of the service she renders as the president of a unique and efficiently managed philanthropy, the administrative department of which, largely through her good generalship, has been kept working harmoniously and devotedly together for years.

This philanthropy—the New York Diet Kitchen Association—is individual in many respects, and in nothing does it differ more from many of the uplift movements than in the continued year-in and year-out, whole-hearted service of its officers.

WHAT IS THE NEW YORK DIET KITCHEN?

The society is a milk and counsel dispensing philanthropic agency, which greatly antedates any of the others in the field, and which has rendered most vital service to the community for thirty-eight consecutive years. Unfortunately its work is not widely known, and the word "unfortunately" is used advisedly, for had its great accomplishment been widely appreciated all the years of its existence, it would long ago have received such generous municipal and private financial aid as would have enabled its capable and devoted management to develop this movement at a more rapid rate than has been possible under the hampering conditions of limited resources. Started in 1873, the original object of the Association was to relieve the destitute sick, mainly by furnishing them with suitable nourishment, properly prepared, but in late years the diet portion of the work has been concentrated largely upon the distribution of pure milk.

NEIGHBORHOOD CENTERS

But even as centers of milk disbursement, the kitchens are unique in that they include the whole family in the operations of their relief-work, whereas most other milk depots serve babies only. In all there are nine kitchens, each presided over by an experienced matron—in a number of instances trained nurses—and each of these matrons is, in turn, supervised by an officer known as a Directress. The matron is not alone a distributor of milk and, at certain seasons of the year, of clothing, but she is also a family visitor, thus becoming a friend of the neighborhood, whose counsel is sought by perplexed mothers and fathers, and to whom children not infrequently go for advice. It is characteristic of these women, and, in fact, of the whole management of the Association, that its beneficiaries are regarded and treated as individuals whose personal needs are intelligently considered, and not as classified objects of charity to whom aid is doled out according to the prescribed formula.

PREVENTIVE WORK REDUCES INFANT MORTALITY

An important part of the effort of the kitchens is in the reduction of infant mortality, and in furtherance of this effort, at each of the centers regular conferences are held every Saturday morning, each in charge of a doctor and a nurse detailed for the

(Continued on page 70)

Expert Tree Work Is Immensely Less Expensive Than Cheap Tree Work

JOHN DAVEY
Father of Tree Surgery

Save Your Trees With The Services Of The Davey Tree Experts.

Expert tree work is far less expensive than cheap tree work because experts get to work quickly, climb more rapidly, waste no time in useless experiment, carry a complete equipment of necessary tools, and — most important of all — they leave your trees in practically perfect condition, as far as human skill can make them so. Your trees are not butchered nor practiced upon. They are treated by thoroughly trained men who are skilled in the use of John Davey's methods — the same methods which have saved many times ten thousand trees. These men know how, and "know-how" is always less expensive than haphazard experiments and blunders.

THE DAVEY TREE EXPERTS ALONE ARE TRAINED IN TREE SURGERY

AN IMMENSE CAVITY IN A GIANT OAK TREE

First of all, the Davey men are selected carefully. They are gentlemen—intelligent, earnest, ambitious, and trustworthy. This training has been in the organization which created the science of Tree Surgery and which developed every method of worth. The Davey Institute of Tree Surgery is maintained by the company at very heavy expense for the sole purpose of schooling its men regarding tree life, insect enemies of trees, tree diseases, proper remedies, and—most important of all—the theory and practice of Tree Surgery, which cannot be obtained elsewhere. They are specialists in the treatment of trees. There are no successful imitators.

THE WARNER BROTHERS COMPANY
Manufacturers of Corsets, Bridgeport, Conn.

The Davey Tree Expert Company have done work for me both on my place at Augusta, Ga., and Bridgeport. Their treatment of trees is both scientific and sensible and I believe the class of work they are doing will materially prolong the life of trees. I am entirely satisfied with what they have done for me and unhesitatingly recommend them to any one who desires similar work done. I should employ them again if I had any work in their line. Yours very truly,
(Signed) *I. De Vere Warner.*

The service of The Davey Tree Expert Company is available, east of the Missouri River, to those who desire quality work at a cost which is not unreasonable. Send to-day for handsome booklet and full information. When you write, tell us how many trees you have, what kind and where located.

The Davey Tree Expert Company, Inc., 513 Yew St., Kent, Ohio

THE TREE OPPOSITE AS THE DAVEY EXPERTS LEFT IT

Heather

Bath Crystals

will produce at your convenience a bath containing the efficiency of many great spas. A luxuriously beneficial alkaline bath soothing to the tired, inflamed nerves and irritated, delicate cuticle. Softly perfumed by the oils contained in the crystal the bath is alluring to all who enjoy the perfection of bathing.

For sale in New York City at

Park & Tilford's Stores
and
Other First Class Stores

Heather Company New York

Every Pair warranted to the wearer

No other Shield like it

DRESS SHIELD

THE SHIELD SUPREME

WHILE there may be other Dress Shields that are odorless when you buy them, the OMO Shields are the only Dress Shields that are odorless when you WEAR them.

They contain no rubber, are cool, light, white, do not chafe, absolutely moisture proof and washable.

At all good stores or a sample pair sent for 25c. Our "Dress Shield Brieflet" sent free.

THE OMO MANUFACTURING COMPANY
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Note This **Trade-Mark** of the Oakville Company

OAKVILLE COMPANY WATERBURY, CONNECTICUT

It is only on cards of reliable Pins and Safety Pins. Look for it. It insures value. It will protect you against inferior goods.

CLINTON SAFETY PIN

Made in rolled gold, and in nickel silver and black enamel finish—7 sizes. Guarded Spring, fine quality wire.

The DAMASCUS SAFETY PIN

A favorite with nurses and mothers.

Rust protected tempered steel, triple nickeled, blackenameled and gilt. Flat, sharp as needle — very strong. Six sizes.

SOVRAN DRESS PINS

Will not mar the most delicate fabric. Sharp, taper-point, long bevel head. Preferred by dressmakers.

Liberal samples of all above only 10 cents

Kindly give name of your dealer.

Attractive Traveling Case, 10 cents.

OAKVILLE COMPANY, 377 F. Broadway, New York

Parkhill Ginghams

FOR Summer and vacation dresses, nothing else offers as many good qualities as a good gingham. At the seashore, at the mountains, the woman who dresses in gingham always looks trim and freshly dressed. If you have two or three Parkhill Fabric Dresses, you can always be ready for any outdoor occasion, because all that you have to do to get an apparently new gown is to send it to the laundry. Parkhill woven wash Fabrics are vastly superior to mercerized, half-wool and flimsy silk materials. Gingham will be more fashionable than ever this year, because it is the most serviceable and satisfactory fabric, and because our great variety of patterns offers a range of choice suitable to every taste and every occasion.

Toile du Nord

has been for thirty years America's standard fancy Gingham. It is produced each season in many attractive patterns. Its great durability has made it the chosen wash material for all-round use. Unequalled for school wear.

Imperial Chambray

has for many years been a favorite with those who want wash goods with a permanent linen finish. Noteworthy for charming colors and for looking fresh and neat after long service. Makes up into house and street dresses of marked distinction.

Parkhill Fine Gingham

is a delight to the eye and to the touch. Even the best imported Ginghams do not surpass it. A dress of this fabric will make its owner feel well-gowned at any Summer occasion, morning, afternoon or evening.

When planning for the Summer, buy some Ginghams. Ask for Parkhill. They are the most artistic and best in quality and color.

BUY FROM YOUR RETAILER
SEND TO US FOR SAMPLES

PARKHILL MANUFACTURING CO.
FITCHBURG, MASS.

NOBLESSE OBLIGE

(*Continued from page* 68)

purpose from the Department of Health. In a room, especially provided, babies are examined, and mothers are carefully instructed and aided in many ways—these baby conferences being held daily for a good part of the summer, when the need of them was especially exigent, the nurses and doctors being invariably present. And as an example of accomplishment, out of thirteen hundred babies under the supervision of the Diet Kitchens last summer there were but eight deaths, of which only four were from digestive causes.

Another preventive measure of great value is one that was undertaken at the request of certain physicians, who observed the bad effects on babies and mothers who had been benefited by the Kitchens, of a return to grocery store milk. In response to the urgings in this line, the Kitchens dispense certified milk, the market price of which is 15 cents a quart, at a price that places it within the means of the poor, for through them can be bought high-grade milk for as low a price as 6 cents, which is what must be paid for the inferior grocery article. This concession especially affects the health of infants, as prospective mothers can at this price afford to drink the good milk, and are urged to do so by the matrons, as the best way to safeguard the lives of the babies to be. The milk-fed mother can nurse her baby, and most desirable is it that women should follow nature in this regard, since the mortality among bottle-fed babies is sixteen times greater than that among the breast-fed. Moreover, the instruction given the mother in feeding, hygiene and sanitation in the weekly conferences, helps further to conserve the lives and the health of her little ones.

AIDS ANTI-TUBERCULOUS CRUSADE

Another form of preventive work which engages the efforts of this Association is the instructing of tuberculous patients as to how they can prevent the spread of the dread disease. Indeed the Kitchens have been among the most efficient agencies in helping the anti-tuberculous movement and in mitigating the condition of the victims of this scourge. In 1910, for example, 151,757 quarts of certified milk were dispensed to this class of patients, and only those who know what pure milk means to the consumptive of the tenements can appreciate how much lessening of human misery those thousands of quarts of certified milk mean.

A PHILANTHROPIC CLEARING HOUSE

This unique Association also co-operates with sixty-six charitable associations, among them such prominent ones as the Charity Organization Society and the Association for Improving the Condition of the Poor, for all of which organizations it acts as a sort of clearing house in regard to pure milk. On presentation of an order from any one of the affiliated societies, milk is dispensed to the bearer of it, and such other service is rendered as is requested by the sister society. In all, the Association in 1910 distributed 614,058 quarts of milk, a very large proportion of which was certified. As it gives away a portion of the milk and sells the rest of it far below cost-price, naturally the financial deficit is very heavy, but the benefits to the poor are so incalculably great that the Association is in favor of continuing the policy, trusting to the public to aid it in its work of prevention. Certainly the Association is a great boon to thousands of the poor, who but for these Kitchens would go on ignorantly murdering their babies, and as ignorantly spreading tuberculosis.

MANY MORE KITCHENS NEEDED

At present there are but nine of these efficiently managed centers, whereas there should be at least one hundred and fifty in so large a territory as Greater New York. But the Association, although doing a great public service, receives no funds from the public treasury, and is therefore entirely dependent for support upon private benevolence. The main office of the New York Diet Kitchen Association is at No. 1 West 34th Street, and the Kitchens are situated at 169 Mott Street, 146 East Seventh Street, 24 Eighth Avenue, 437 West 41st Street, 205 West 62nd Street, 205 East 66th Street, 146 West 100th Street, 1636 Lexington Avenue, and 583 Courtlandt Avenue, the Bronx. A visit to any one of them will convince any thinking person that this Association is attacking the problems of the diseases that are largely the result of ignorance in an exceptionally intelligent and thorough-going manner.

In the WESTERN SHOPS

(*Continued from page* 66)

Another dainty gift is a pair of rosettes for the bonnet. These are of the softest satin in blue and pink, made full, with a tiny spray of rosebuds or forget-me-nots fastened on top. Besides being dainty in the extreme, they serve admirably to keep the ears of the little ones warm. Price $1.50 a pair, in any color.

NEW MOTORING BAG

So many traveling accessories designed especially for the motoring world are being just now shown. The newest bags, without which no smart woman attempts any kind of a trip, are really dressing bags in miniature. These are very practical looking, of seal leather, with a lining also of leather. They are made with an English kit frame, which, with the flat bottom, gives the idea of roominess, while the corners are protected with extra leather caps in a workmanlike way. The fittings—hair brush, clothes brush, cold cream jar, toilet bottles, etc.—are all ranged in a rack on one side; on the other side is a pocket for change purse, etc. Price $15.

A LONG-DESIRED CONVENIENCE

"No conveniences for hanging up one's clothes," that bugbear of travel well known to those who cannot afford the luxury of a private compartment, is done away with by the adjustable clothes hanger, which consists of a stout cord that fastens to the arm of the curtain pole of a sleeping berth, and to which is hung one's skirt, coat, hat, etc., by a series of clips, insuring an uncreased appearance next morning. The cord, with snaps and fasteners complete, comes in a strong cardboard case, small enough to be tucked conveniently into one's dressing bag. Price $2.50.

A tiny change purse about two inches square, made in the shape of an envelope, is a welcome novelty. Gilt leather, silk lined, is the material, and it is softly flexible, so that it fits the palm of one's glove without inconvenience. Price $1.25. A tiny leather pocket with self-feeding powder puff is only 50 cents. Another novelty—this from a corset shop—is a perspiration shield. It is of the same rubber as the ordinary dress shield, and it fits on the top of the corset under the arms. Price 25 cents a pair and (with lace edge) 50 cents.

AN ENVELOPE AND STAMP MOISTENER

A new desk novelty from Paris, which will be welcomed with joy, is the "mouille enveloppe." This is a little box of china resembling a pepper shaker, with gilt metal top, which does away with the disagreeable task of licking stamps and envelope. It has tiny perforations in the metal top, which let just enough water drop on the gummed surface across which it is rubbed. Price $1.

FUR STORAGE

Dry Cold Air

IMPROVED METHOD

C. G. Gunther's Sons

Established 1820

Dry, cold air, indirectly supplied, keeps the Vault at all times at the proper temperature to insure absolute protection from moths.

Every latest scientific device has been installed to make this the finest and safest Storage Vault in the world.

Furs and Fur lined Garments, Rugs, Robes, etc., received for storage and insured against loss or damage by Moth, Fire or Theft. Furs stored at a moderate charge.

The Vault is open at all times to the inspection of visitors.

391 FIFTH AVENUE

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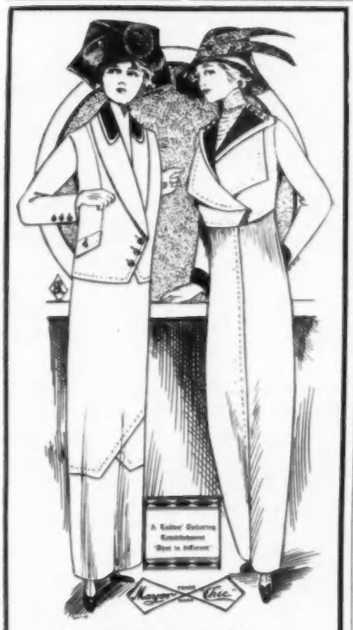

"Chic" Suggestions For Early Spring

Tailored to order from the best of imported materials, in either cloth or linen.

Linen - - - $20.00
English Worsted 45.00

Mail orders promptly executed. Spring Fashions sent on request.

Mayer "Chic" Company

Tailors to Women
Originators of "Chic" Patterns.
12 West 22d Street, New York
Near Fifth Avenue

"The Crowning Attribute of Lovely Woman is Cleanliness"

Naiad Dress Shield

ODORLESS HYGIENIC

Supreme in

Beauty! Quality! Cleanliness!

Possesses two important and exclusive features. **It does not deteriorate with age** and fall to powder in the dress—**can be easily and quickly sterilized** by immersing in boiling water for a few seconds only. At the stores, or sample pair on receipt of 25 cents. *Every pair guaranteed.*

The C. E. CONOVER CO., Mfrs.,
101 Franklin Street :: :: :: New York

Alexander's Hand Sewed Pumps at

$5.00 a pair

Hand Sewed pumps fit closer ---hold their shape longer; and wear more comfortably than machine made shoes, no matter how good.

White and black buckskin, Tan and black calfskin and patent leather.

New catalog on application.

Andrew Alexander,
Sixth Ave at 19th St.
New York

First on the Shopping List

Pond's Extract Company's "Vanishing Cream" is delightfully fragrant and refreshing. It takes out the microscopic particles of dust that accumulate in the pores, and imparts to the complexion the glow that comes from a healthy skin.

POND'S EXTRACT COMPANY'S VANISHING CREAM

"Vanishing Cream" is different from every other cream. It contains no grease and has no greasy or shiny effect. It immediately sinks into the skin, feeds the skin—does its work, and then vanishes. It is wonderfully cooling and effective and works like magic in dispelling the discomforts of windburn and chaps. "Vanishing Cream" is being used and recommended by thousands of women in all parts of the world.

At all dealers, or send name and address for LIBERAL SAMPLE or 4c in stamps for a large trial size tube.

Pond's Extract Company's Soap. Talcum Powder.
Made according to the high standard prevailing in all of the Pond's Extract Company's products. Your dealer has them, or write for samples.

Pond's Extract
"The Standard for 60 Years."
Universally recommended as the most useful household remedy for cuts, sprains, bruises, burns, boils, sore throat, etc. Every household should keep it on hand in case of need. Pond's Extract is effective and *safe*. At all dealers or send 10c in stamps for sample bottle and descriptive booklet.

POND'S EXTRACT COMPANY
77 HUDSON STREET NEW YORK

New designs from the silversmith shown in the claret jug of rock crystal and silver and compote and bonbon dish of repoussé silver

For the HOSTESS

Distinction in Silver and Glass—A Few Exquisitely Wrought Pieces for the Table Mark a Simple Elegance

IT is difficult to imagine more beautiful and artistic decorations in silver, as well as in crystal combined with silver, than are to be seen upon the luncheon and dinner tables of to-day. The ingenuity and imagination of the craftsmen who work at this most fascinating of the arts is constantly taxed to produce for the insatiable American public, novelties of every description in this metal.

In no other country is to be found the infinite variety of articles designed for the table, especially of the smaller kinds, such as odd forks, spoons, bon-bon dishes, compotes, dishes for olives, salted almonds, etc., etc. Europeans invariably comment upon the unfamiliar and confusing number of these articles to be found on our tables. However, as the menus for luncheons and dinner parties show an increasing tendency to simplicity and brevity, so one observes a certain weeding out in the number of the smaller silver dishes so much in fashion three or four years ago.

There is nothing newer or more decorative than pierced silver. It is true that this English fashion has been in vogue for a year or two, that it is extensively copied and universally seen, but there is an immense difference, even to the uninitiated, between the inexpensive light silver of this kind, done in conventional and simple design, and the beautiful workmanship to be found in the delicately pierced and hand-engraved silver produced by the artists of the best establishments.

FLAT EFFECTS IN COMPOTES

Compotes and dishes for almonds and salted nuts, olives, etc., are larger than those formerly in use, and the newest compotes are almost flat. An unusual dish—really two dishes in one—for salted almonds, was seen recently at one of the Fifth Avenue silversmiths. It was two inches high, eight or ten inches in length, oval in shape, with two oval-shaped depressions in the silver for holding the nuts. The border was of pierced silver in a rather wide design, and the surface was engraved. This dish costs $30. New compotes were also seen made of plain silver one inch in hight, almost perfectly flat, and lined with gold. The handles were tiny, and some of the compotes had a sunken border carved in the familiar Greek key design. These dishes cost $12 each. As a direct contrast to this style, an extremely handsome compote was noted, which was eight inches in hight, ten inches around the top, and which was pierced and engraved. The base was done in the same fashion. The price of this decorative piece was $85.

CRYSTAL AND SILVER CENTER-PIECES

A useful as well as ornamental dish which can be used in the center of the table, consists of a silver stand with branching arms bearing five plain, flat bon-bon dishes. The latter are detachable, and can be lifted out and passed around. In the center of the stand rises a tall silver vase

(*Continued on page 74*)

These tall silver Watteau baskets holding fruit or flowers make beautiful center decorations for the table

In Selecting a Toilet Soap

Why not procure one possessing delicate emollient properties sufficient to allay minor irritations, remove redness and roughness, prevent pore clogging, soften and soothe sensitive conditions, and promote skin and scalp health generally? Such a soap, combined with the purest of saponaceous ingredients and most fragrant and refreshing of flower odors, is Cuticura Soap. It costs but a little more, it wears to a wafer, and gives comfort and satisfaction every moment of its use in the toilet, bath and nursery. No other soap has done so much for poor complexions, red, rough hands, and dry, thin and falling hair. It has done even more for skin-tortured and disfigured infants, children and adults, when assisted by Cuticura Ointment. As a *toilet soap* for preserving and purifying the complexion, hands and hair, and as a *skin soap* for dissipating irritating and unsightly conditions of the skin, Cuticura Soap has no rivals worth mentioning. Its sale is greater than the world's product of other skin soaps combined. It is sold wherever civilization has penetrated, with depots in all world centers.

For the thirty-two page Cuticura Booklet, a guide to the best care of the skin and hair, address Potter Drug & Chemical Corporation, 133 Columbus Ave., Boston, U. S. A.

THE CLOUD CHIN BELT

Will remove double chin, strengthen sagging cheeks and prevent snoring.
Price, $2.00
By mail prepaid.
Send for Free Booklet.
MISS CLOUD
Complexion Expert
Patented
The Flanders
15th and Walnut Sts. Dept. G. Philadelphia, Pa.
Samples of Cleansing Cream, Massage Cream and Face Powder for ten cents.

Perfect Embroidery

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For a classy, comfortable outer garment you cannot find anything to compare with a

"Country Club Knitted Coat"

The distinctive and attractive lines of these popular garments are the result of careful study of the trend of fashion.

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These coats come in all the latest shades, both solid and trimmed, finished with ocean pearl buttons to match.

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with superb beauty are invariably accompanied by long, thick, sweeping lashes and perfect brows. Thin lashes and scraggy brows irremediably mar an otherwise attractive face. My

LASHGROW TREATMENT

promotes the growth of full, luxuriant lashes and shapely brows, making the plainest eyes lovely and enhancing the entire appearance of the face. Its use is simple, absolutely harmless to eye or sight, and produces a marked improvement within a few days. Hundreds of women have eloquently testified to its miraculous powers.

HULDA THOMAS'
Pre-digested Combination

SKIN FOOD AND TISSUE BUILDER

Unlike so-called "skin foods" it is "pre-digested," or prepared for local conditions. Wrinkled, haggard and old skin quickly absorbs it; especially adapted for thin, lean faces. Will make the face and neck plump, will fill out wrinkles, hollows and develop both neck and shoulders. Send 4c to cover postage of free sample and proofs.

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Curly Chignons, made on a skeleton foundation — a complete coiffure,

$6.50 up

Cluster Curls, soft curly hair, no hairpins necessary to hold in place — they add a finishing touch to any coiffure,

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These prices are on regular shades.

Switches — Highest quality and the finest workmanship — made by our workmen who have devoted years to studying how proper effects are secured — we guarantee to please the most particular customer. We quote the following prices in regular shades:

22 inch, 3 stem wavy switch,	$ 8.00
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26 inch, 3 stem wavy switch,	18.00
28 inch, 3 stem wavy switch,	25.00

Prices we quote mean little until you see the quality of hair — then you will realize the unusual values. Special pieces made at short notice.

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Like a Breakfast of Toasted Nuts

That's one way to describe Puffed Wheat and Puffed Rice.

The grains are so nut-like that children use them in candy—chefs use them to garnish ice cream. Nearly all users mix them with bananas or berries. Cooks use them in frosting cake.

When you serve them with cream for breakfast—or for supper in a bowl of milk—the crisp, brown grains will suggest toasted nut meats, ready to melt in the mouth.

Four people in five like Puffed Wheat or Puffed Rice better than any other ready-cooked cereal. We have proved this by hundreds of lunch-room tests.

Nothing Else So Easy to Digest

By no other process are cereal foods made even half so digestible. Here the millions of food granules are literally blasted to pieces. The digestive juices act instantly.

One gets all the food value of the whole grain without any tax on the stomach. There is no other way to do that.

That's why Puffed Wheat and Puffed Rice form such ideal foods for between-meals and bedtime—or for people who need to be careful—or for business men who want a light lunch.

They are often served, like bread or crackers, in a bowl of milk. For these puffed grains are as crisp as crackers, and four times as porous as bread.

Puffed Wheat, 10c
Puffed Rice, 15c

Except in Extreme West

These are Prof. Anderson's foods—the famous foods shot from guns. The moisture in the grain is turned to steam, then the grains are puffed by exploding it.

Thus the food granules are literally blasted to pieces. The grains are puffed to eight times normal size. Yet the coats of the grain are unbroken.

They are far more delicious, far more digestible, than wheat or rice were ever made before.

Eighteen Million Dishes Every Month

The homes that know Puffed Wheat and Puffed Rice are now consuming 18,000,000 dishes per month. You ought to know them, too. Tell your grocer to send one package of each so you can find them out. Cut out this reminder and lay it aside so that you won't forget.

Made only by The Quaker Oats Company

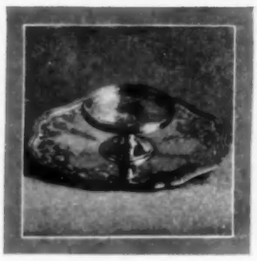
A Reminder
To Telephone the Grocer for Puffed Wheat and Puffed Rice

(120)

For the HOSTESS

(*Continued from page 72*)

for flowers. The price is $130. Another very beautiful silver piece for the center of the table consists of a small, round mirror set flat on the table, from which silver candlesticks branch out—five in number. Upon the mirror is placed a low silver bowl which is intended to be filled with short - stemmed flowers, such as violets, hyacinths, etc. The silver is pierced and chased in a charming design, and the effect of the whole is unusual, as it is—even with the candles—low enough not to interfere with a view of the opposite side of the table. The price of this stand is $145.



Attractive combination cheese and sandwich dish in silver and glass

WATTEAU BASKETS

There is no more beautiful decoration in silver for the center of the table than the tall silver Watteau baskets illustrated on page 72, which are seen at one of the silversmiths. An especially lovely one, the body of which is thirteen inches high, with a high curving handle, is a splendid specimen of répoussé carving. The surface is covered in a design of chrysanthemums and leaves. The smaller pierced silver one is less expensive. A superb center dish for fruit is another fine piece seen in this shop. (See illustration.) The body is a very heavy rock crystal and silver, the latter being engraved in a design of blossoms and leaves. An unusual and convenient cheese dish is also illustrated. It is of pierced silver, about twelve inches in diameter, standing on a base. In the center is a glass saucer for holding the cheese. This saucer can be removed, and the dish used as a sandwich plate.

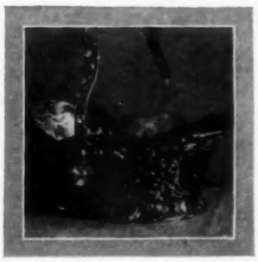
It is possible to buy at this establishment a magnificent equipment in crystal and silver for the table, each piece matching and consisting of decanters, claret jugs, four large compotes, centerpiece, and liqueur set. (See illustrations at top of page 72 and middle of page 74.) The rock crystal used in this set is unusually heavy, and the silver is carved répoussé work—not pierced—and it has the French-gray finish. This silver from Gorham.

PASSÉ MODES IN CRYSTAL AND IN CHINA

The fashion in glass for the table has entirely changed within the last few years. The old-fashioned cut glass has entirely gone out, and to-day one sees in its place the exquisitely carved rock crystal. The most delicate and beautiful of this work is made in Vienna. It is also made in England, but the latter, as a rule, is thicker, and not so artistic in design. The rage for glass decorated in gold has also passed away to a great extent. This is somewhat to be regretted, for this sumptuous glass added immensely to the beauty of the dinner table, giving it great richness of color.

Exquisitely carved rock crystal with répoussé silver in French gray makes an exceptionally handsome wine set

The popular taste in china is also changing. Costly sets, plates for separate courses decorated in broad bands of solid color edged with gold, which formerly were much in fashion, are now reduced to one-half the original price. Delicate and refined designs are now in demand, the most popular style at the moment being a very narrow line of color with a dull gold band at the edge.



Superb fruit dish of heavy rock crystal and silver wrought in blossoms and leaves

It is gratifying to see in the best shops many beautiful specimens of china made in America. The manufacture of the highest grade here is a comparatively new thing. The clay is imported from Europe, as are also the skilled workmen; but, alas! it is not inexpensive—far from it. One feels rather aggrieved at having to pay almost as much for domestic product as for imported.

A Decided Saving
Is Made on Every Yard of

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At Wholesale Prices

Our entire eighteen years' experience is devoted exclusively to the manufacture of two specialties, satin and peau de cygne, with the result that our fabrics cannot be surpassed for beauty, quality and durability.

In order that women everywhere may be convinced of the superior quality of these fabrics, we sell them direct to you *at wholesale prices*, saving you a "worth while" amount on every yard you may require.

Goetz Guaranteed Satins

Come in a wider range of colors and shades than the average dry goods stores carry. There is never any difficulty to match colors, as there are 44 colors and shades to select from. All are skein-dyed, pure dye, 36 inches wide, and especially desirable for lining suits, jackets, cloaks and all lining purposes. Every yard is *guaranteed for two seasons' wear*. Price, $1.10 a yard.

Goetz Guaranteed Peau de Cygne

The styles this Spring demand a soft, clinging fabric, and this beautiful, satin-surface, exquisitely brilliant, *all silk* material is ideally adapted to the prevailing modes of costumes, dresses, waists, etc. In the lighter shades it is especially desirable for evening gowns, and is extremely popular. A range of 39 colors and shades to select from, all 36 inches wide—$1.25 a yard.

These goods can be bought only from us. If not convenient to call, send sample of goods to match, number of yards wanted, and remittance for same. Your order will be filled immediately and satisfaction guaranteed or money refunded.

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immediately opposite the Fifth Avenue entrance to Lord & Taylor.
Booklet and Color Cards on request.

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Always ask this question when buying ready-made garments.
Goetz Linings *are used by the best manufacturers.*

Individuality

—to lead rather than follow the Fashion—has attracted to us the custom of the most fastidious.

JACK'S
Short Vamp Shoes *for* Street *and* Evening Wear

give to the Arch of the Foot Perfect Support and are more handsome in appearance than any other Footwear.

SNUG FITTING STREET PUMPS
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Hand Welt, Cuban Heel, Non-Slipping Pumps, executed in Black Romaine Silk Cloth, Patent Calf, Dull Kid, various shades of Buckskin, Velouze (velvet), Satin and other materials.

Five Dollars the Pair

OUR NEW SPRING SHOWING comprises many beautiful models at $5.00 to $9.00 the pair.

We carry a complete line of "Onyx" SILK and LISLE HOSIERY in all shades and qualities.

WE CAN SERVE YOU BY MAIL as perfectly as in person. Write for our NEW CATALOG H, and self-measurement blank.

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Tel. Mad. Sq. 7053 Between 29th and 30th Sts.

SILVER *for* EASTER

MANY new designs are now displayed—both Silverware and Jewelry—especially suitable for Easter Gifts and for personal use. Table and household ornaments and requisites in simple forms of Sterling Silver and Silver Plate, as well as in the most massive and complete Services—some of Solid Gold. Things Unique in Silver, for serving viands in dainty foreign and unusual forms. Trophies, Prizes and Souvenirs for social occasions.

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The Hynds Company,
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Imported and Original Models.
Tailored Suits $75.00

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THE CHIC NEW ENGLISH HANDKERCHIEF FOR DAINTY WOMANKIND

The most delicate, dainty and durable handkerchief fabric ever introduced to America. Colored border designs to match all costumes and every color guaranteed fast by an offer of six new handkerchiefs free for every one that loses color in the laundry. Made with fine hemstitch finish—twenty-four stitches to the inch—and the best handkerchief in every respect ever offered at the price. Also all-white.

From England to you for 25c.

At all good stores. If your dealer cannot supply you send us his name and 25c for sample to be mailed to you prepaid. Sample of fabric and —booklet mailed free on request.—

Address Dept. 10

THE TOOTAL BROADHURST LEE CO., Ltd.
92 Grand Street **New York City**

In the final scene of Vanity Fair Miss Tempest wore a gown of apricot satin with high gold ruff at the back

The GOWNING *of* VANITY FAIR

(*Continued from page 18*)

trimmed with diamanté effects, and hung with jewels. Especially becoming and pretty was the round jeweled band that encircled her head, and her necklace of diamonds and topaz made a gorgeous glittering when torn from her throat by her enraged husband in this most dramatic scene. After he had gone, Becky, lying prone where he had thrown her in his rage, revived sufficiently to grope about the floor and obtain these fallen jewels as flotsam from the wreckage of her life, an act characteristic of the woman.

AMELIA'S PENCHANT FOR ROSE PINK

Although it was Miss Tempest's gowns that gave especial cachet to this production of "Vanity Fair," the general costuming of the subordinate characters partook of the same fidelity to history, so truthfully reproduced in the fashions of today. Amelia Sedley, the intimate friend of Becky, as presented by Miss Olive Wyndham, was simply and quaintly gowned in each of her several tearful appearances, and with the exception of her heel-less pointed-toe shoes, with the double cross-over ties on the ankle distinguishing that period of English dress, might readily have appeared in any modern drawing-room without exciting especial remark. In the first act, where she called on Becky at Miss Crawley's house, she was dressed in a visiting costume of rough fawn-colored silk, that was supplemented by an Eton jacket of a darker shade, piped with rose-pink velvet, and her hat of a quaint shape was made of silk to match the jacket, and trimmed with rose-pink feathers. Her decided penchant for that tint—rose-pink—was shown again in the Brussels flower market scene, where her jealousy of Becky reached its extreme limit, for she appeared on that occasion in a gown of rose-pink peau de cygne, covered with white mousseline de soie. Especially noticeable was her antique leghorn bonnet that was decorated with cream-colored lace and with feathers of a delicate green, and the pink parasolette which she carried as an accessory to her promenade attire. All of it looked distinctly British, however, and contrasted forcibly with the gay Frenchiness of Becky's costumes and personality, which had proved so deadly fascinating to poor Amelia's soldier husband, George Osborne.

NEGLIGEE OF NATURAL PONGEE EMBROIDERED

In the third act—that midnight Brussels scene where George had come to say farewell to Becky, and she had forced him to see his wife—Amelia was portrayed in a negligee of embroidered pongee in the natural color, with a lace over-garment that was trimmed in pink ribbons, with the addition of a becoming lace mob-cap. She only appeared once, after that, in the Curzon Street house of the Rawdon Crawleys, and then in weeds. Her widow's bonnet was in poke shape—another fashion that has been revived successfully of late—and a soft, black veil fell down at one side. Her gown was of heavy corded black silk, made with a long pelisse, and elaborately trimmed with crêpe, down the front, around the bottom, and on the sleeves.

QUAINT RIDING HABIT IN DARK GREEN

Miss Rose Coghlan was a welcome figure in two of the acts, and, as always, created an atmosphere of especial interest by her impersonation of Mrs. Major O'Dowd with her brogue, and her kindly offices to Amelia that night when the troops were ordered to march, and both of their husbands were departing for the front. In the Brussels market scene, in which she first came on, she wore a stylish riding habit—that is stylish for that period, but not at present

No. 883 - 2¼ inches high, sizes 12 to 14½
Collar and Jabot, 50c.

Slater

Women's Tailored Collars. See that the name Slater is stamped on the band of all your collars.

No. 884—sizes 12 to 14½.
Collar and Jabot, 50c.
The newest idea for Spring wear.
If your dealer does not handle Slater collars write us. All inquiries answered same day as received.
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28 E. 22nd St. New York

You Can Weigh Exactly What You Should Weigh

My pupils are among the most refined, intellectual women of America. They have *regained* health and good figures and learned how to **keep** well. Each has given me a few minutes a day in the privacy of her own room to following scientific, hygienic principles of health, prescribed to suit each individual's needs.

No Drugs No Medicines

My work has grown in favor because results are quick, natural and permanent and because they are scientific and appeal to *common sense.*

Be Well—nothing short of well.

Radiate Health so that every one with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

Be attractive—well groomed.

Improve Your Figure—in other words, be at your best. You wield a stronger influence for good, for education, for wholesome right living, if you are attractive and well, graceful and well poised—upright in body as well as in mind—and you are happier.

I want to help every woman to realize that her health lies, to a degree, in her own hands, and that she can reach her ideal in figure and poise.

Judge what I can do for you by what I have done for others.

I think I do not exaggerate when I say I have corrected more **Chronic Ailments** and built up and reduced more women during the past nine years than any ten physicians. The best physicians are my friends—their wives and daughters are **my pupils.**

I have **Reduced** about 25,000 women from 10 to 85 lbs. I have rounded out and **Increased the Weight** of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food.

Won't you join us?—we will make you and the world better.

I have published a free booklet showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement of health and figure through natural means.

Sit down and write to me NOW. Don't wait—You may forget it.

I have had a wonderful experience, and I should like to tell you about it.

The Simplest Gown looks well on a Figure of Correct Proportion if Carried Well.

SUSANNA COCROFT, Dept. 17-CC, 246 Michigan Avenue, Chicago

Miss Cocroft's name stands for progress in the scientific care of the health and figure of woman.

Importer *Joseph*
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Latest Paris Importations

Hats
Gowns

We invite your inspection of our Paris Models.

"The Crown Has It"

A New Sweet, Lasting Perfume

Cut glass bottle in artistic satin-lined case.

Lune de Miel
(HONEYMOON)

ALLURING as the Scented Sunlight of the South, where blossoms bloom and lovers have their sway. A great perfume at a moderate price. Charming creation. Has a distinctive personality in its fascinating power. You'll love it.

Sold by Dealers of Prominence

TRY IT AT OUR EXPENSE Bijou bottle of Lune de Miel, sample of Bathodora and that dainty book "The Bath Luxurious" sent for your name and that of your favorite dealer. Enclose 10 cents for postage and wrapping.

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YOUR PNEUMATIC SELF

is your exact counterpart produced by inflating a Pneumatic Dress Form inside of your lining.

THE PNEUMATIC DRESS FORM

is valued first because it is the only invention that will produce an exact dummy of the human figure.

THE PNEUMATIC DRESS FORM

will stand for the dressmaker in your place while you fill more agreeable engagements.

THE PNEUMATIC DRESS FORM

will stand for you while you study your figure and make alterations on last season's gowns.

THE PNEUMATIC DRESS FORM

will stand for any member of the family by wearing their fitted lining. It can be transposed from the stout dummy to the slight dummy by substituting daughter's lining for mother's lining.

THE PNEUMATIC DRESS FORM when not in use may be deflated and packed in the box base (size 12 x 14 x 4 inches). Every month we publish some very important information about dressmaking in a Fashion Book called "What to Wear and How to Make It." It is free to you. Write at once for Fashion Book C-38.

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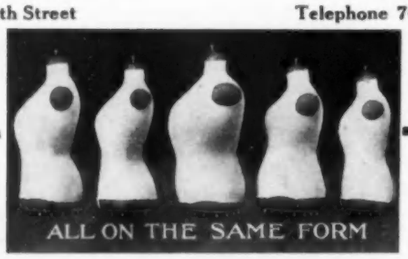

WHAT THEY READ

WHAT EIGHT MILLION WOMEN WANT. By Rheta Childe Dorr. Boston: Small, Maynard & Co.; $2 net, by mail $2.20.

MRS. DORR'S "eight million" are the women in the societies affiliated with the International Council of Women. What these women want is the opportunity to do their part in the social and other work of the world. Of course, they want the eleetive franchise, but Mrs. Dorr believes they want also the peculiar and distinctive privileges of their sex. She recognizes that men have gifts and powers that women lack, but she believes that the whole work of the world will be better done when women contribute their distinctive share to the work that men are doing. In successive chapters she discusses women's special relation to industry, to the solution of such problems as the social evil, child labor, and domestic service. She gives a chapter to the legal disabilities of women, and discusses in another "European women and the Salic law." Her discussion of the suffrage is brief. In her concluding chapter she widens the word "home" so as to include in it the community, but here she seems to recognize the special limitations of each sex. The book is illustrated with pictures of actual scenes connected with the social work of women.

HOME LIFE IN AMERICA. By Katharine G. Busbey. With Twelve Illustrations. New York: The Macmillan Company, $2 net.

This volume is evidently for British consumption, as even the sums of money mentioned from time to time by way of illustrative detail, are usually expressed in pounds, shillings and pence. American readers will instantly feel that the book is a New England woman's interpretation of our native life, and it is to be hoped that British readers will be able to make allowance for the peculiar point of view from which the author sees her fellow countrymen. Without such allowance, readers not personally acquainted with the United States will be much misled, though this is not to say that the author's criticisms are either unintelligent or illiberal. Her generalization about the American mother is especially misleading, and from time to time she permits herself to fall into picturesque exaggerations that smack strongly of journalism. Her assurance to the British reader that the "East Side" is New York's Whitechapel district is a characteristic mistake, for no Londoner who should visit that vast hive lying east of Fourth Avenue and south of Fourteenth Street could fail, if acquainted with Whitechapel, to feel how different are the two quarters, how much less criminal, poverty stricken and hopeless is the great East Side than the crowded London region. There are some instructive statistics in this volume, and the figures as to the cost of living in individual families of typical American standards are of great interest.

TWENTY YEARS AT HULL HOUSE. WITH AUTOBIOGRAPHICAL NOTES. By Jane Addams, Hull-House, Chicago, Author of "Democracy and Social Ethics," "Newer Ideals of Peace," "The Spirit of Youth" and "The City Streets," with Illustrations by Noah Hamilton, Chicago Hull-House, Chicago. New York: The Macmillan Co.; $2.50 Net.

Miss Addams has written much of her work and of the knowledge that her work has brought her, but this new book has an autobiographical value in addition to its larger social significance. As usual, the author writes with modest confidence, vigor, much quiet humor, and with a live sympathy mentality. Dwelling amid conditions that that does not degenerate into cheap sentitend to stir to extreme activity the sentiment of sympathy with the very poor, and frequently engaged in aiding working men in their struggles against the selfishness of hard employers, Miss Addams has not lost her sense of proportion in these matters, has not accepted the socialistic programme or the socialistic faith in class consciousness and social hatred. Nor has she, useful and highly efficient woman that she is, acquired the militant woman's attitude toward the opposite sex. She has charity even for weak and vicious men, and a living perception of the fact that each sex has a peculiar something of mind and temperament that the other for the most part can not supply to the family and to society.

The book bristles with illustrative facts and incidents, some of them pathetic, many humorous, all human in their significance. What Miss Addams has to say of her experience in some of the great strikes that have shaken Chicago and disturbed distant communities with the shock of the conflict between employer and employe is most illuminating. Her stories of old women who dread and hate the county poorhouse are instructive, and it may easily be that one day she will have something to suggest as to poor relief that shall present the whole subject in a new aspect. Indeed this book is one of the most human and valuable that we have seen in a long while. It ought to be in every town library, and in many thousands of comfortable homes, for it is a work to quicken sympathy and rouse all to a sense of social responsibility.

THE LITTLE KING: A STORY OF THE CHILDHOOD OF LOUIS XIV, KING OF FRANCE. By Charles Major, Author of "When Knighthood Was in Flower," "The Bears of Blue River," etc. New York: The Macmillan Company, $1.50.

Doubtless the author of "The Little King" would admit that his story has only a superficial faithfulness to the truth of history, but he could plead in excuse the harmlessness of whatever untruth it contains. Mr. Major deals with more or less authentic legends of the childhood of the "Grand Monarque," and treats his subject in a fashion to interest the young. He introduces Anne of Austria and other historic personages besides the young king, but makes no attempt to clothe his narrative in an archaic style, for which fact his young readers should be properly thankful. Taken altogether, the legends make a pretty story, and the colored illustrations, delicate in tint and romantic in fashion, will add to the delight of young readers.

THE DUTY OF ALTRUISM. By Ray Madding McConnell, Ph.D., Instructor in Social Ethics, Harvard University. The Macmillan Company, $1.50.

Dr. McConnell approaches his subject by a process of elimination. Examining the arguments for the duty of altruism as set forth by religious teachers, metaphysicians and others, he reaches the conclusion that the existence of no such duty can be proved, and that the secret of altruistic acts lies in the will. If a person is without the will to do well by his kind, to sacrifice himself for others, it is useless to approach him with arguments favorable to altruism addressed to the intellect. "Morality is not the result of logical proof, but of natural will," and bad will cannot be converted into good will. Dr. McConnell thinks the words "duty" and "obligation" could be given up without harm, that men are naturally good rather than naturally bad; that most of the ill we do results from surviving animal instincts and passions such as will in time be of far less force; that most men make no distinction between the good of self and the good of others, and such men we regard as normal. We all live in relation with others, and each lives his largest life when others do the like. As a Necessitarian Dr. McConnell considers that a man's moral nature is no more a matter of free choice than the size of his liver.

THE EMPTY HOUSE AND OTHER STORIES. By Elizabeth Stuart Phelps. Illustrated. Boston: Houghton, Mifflin & Co., $1.50.

Mrs. Phelps died only a few months after this volume of stories was issued from the press. She was then in her sixty-seventh year, yet these stories have a freshness and modernness such as might become a woman thirty years her junior. They have, it is

(*Continued on page 80*)

James McCreery & Co.

23rd Street *34th Street*

"McCreery Silks"

Famous over half a Century

Complete assortments in the newest weaves of Plain and Novelty Silks for Spring and Summer wear.

Printed Foulards in a large variety.

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Tooth Brush

***Cleans* the teeth**
Cleans *all* the teeth
Cleans them *thoroughly*

"A clean tooth never decays"

The Pro-phy-lac-tic Tooth Brush gets around every tooth—between all the teeth, both back and front alike—thoroughly cleansing every crevice. Its curved handle gives direct access to every part of the mouth—the long end tufts reach every tooth in the head.

Every Pro-phy-lac-tic is fully guaranteed—if defective we will replace it. Each is sterilized and in an individual yellow box, which protects against handling. Rigid or flexible handle.

Our interesting booklet-"Do you Clean or Brush Your Teeth" is yours for the asking; send for it.

25c
35c
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198 Pine Street Florence, Mass.

Sole makers of Pro-phy-lac-tic Tooth, Hair, Military and Hand Brushes.

Dr.

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can be depended upon to quicken the appetite, aid digestion and through its nourishing, midly tonic effect brace up the whole system and bring back the lost nerve force. It enables nature to secure full value of food taken into the stomach and transforms waste into power.

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WHOLESALE & RETAIL

WHAT THEY READ

(Continued from page 78)

true, the defects of their author's limitations; they emphasize trivial details, depend too much for effect upon happy phrasing, and are somewhat over-sentimental. Their superficial and more than superficial truth to phases of New England life, is, however, undeniable and delightful. The opening story is hardly the best of the book, being thin in substance, and not more effective in phrasing than several others. The humor of "Twenty-four Four" is perfectly delicious, though its sentiment degenerates into sentimentality. Each of the other stories has its special charm, and "Sweet Home Road" is distinguished by the felicitous introduction into its topography of the beautiful suburban region in which the author lived, a bit of lovely, unspoiled country only seven or eight miles from the heart of Boston.

THE BOOK OF FOOT-BALL. By Walter Camp. New York: The Century Company. $2 Net.

Mr. Camp, the authority on athletics, is writing a series of books to be called Walter Camp's Library of Sport, and the present volume is one of this series. It is partly historical, partly descriptive and partly critical. In the introduction the author uncompromisingly urges upon the amateur the absolute validity of honor in sport, and lays down detailed rules on the point that not the stiffest stickler for fair play could cavil at. He gives much space to the discussion of individual games and individual players. In Chapter X Mr. Camp gives what he calls "all-time all-America teams," a discussion of the great men of football. The book has many illustrations, chiefly showing games actually in progress and portraits of "heroes." Mr. Camp writes with unflagging enthusiasm, and much picturesqueness of style.

RECENT FICTION

"Hester's Counterpart" (Lothrop, Lee & Shepard Company, $1.25), by Jean K. Baird, is the second issue of the "Hester Series," of which "The Coming of Hester" was the first. The present volume is a wholesome story of boarding-school life. For some time Hester finds herself, curiously enough, constantly being mistaken by the other girls for her room-mate, Helen Loraine. An aunt of the latter provides an element of mystery. Near the close there is an exciting account of a perilous flood, from which Hester and Helen flee to "Aunt Harriet" for refuge. The two chums had become estranged through a misunderstanding, but after the flood there ensued a felicitous period of reconciliation attended by the clearing up of all mystery.

Mr. Brand Whitlock has made a reputation for himself in Middle-West politics. Formerly a newspaper reporter, he took up law with some success, and finally embarked upon a political career, with the result that he is now serving his third term as Mayor of Toledo. For several years past Mr. Whitlock has been known to fiction readers through his contributions to the magazines and one or two novels. His latest book is "The Gold Brick" (Bobbs-Merrill Company, $1.50), in which the introductory tale gives the title to a collection of short stories relating to the storm and stress and temptations of political life in Illinois. Mr. Whitlock is evidently imbued with the spirit of reform, and while he does not hesitate to reveal the worst aspects of the political game as it is played to-day, he invariably reassures us by his breezy optimism. The twelve stories comprising this collection are all worth reading.

Fiction that makes heroes of engaging and clever young crooks seems to be enjoying a wide popularity at present. "Young Wallingford" (Bobbs-Merrill Company, $1.50), by George Randolph Chester, celebrates the occasionally diverting, if somewhat devious ways of one of the best known of the picturesque fraternity that certain modern novelists are wont to portray for our edification. Mr. Chester's slangy hero has already figured in numerous magazine stories, and has won an even larger measure of fame through the successful play known as "Get-Rich-Quick Wallingford." A small dose of the present book, especially where Wallingford gets the better of accomplished swindlers in high places, makes fairly entertaining reading, but, taken as a whole, the story is tiresome and rather vulgar.

THE NEWEST BOOKS

Vegetarianism is urged with temperate insistence in Dr. J. L. Buttner's book, "A Fleshless Diet" (New York: Frederick A. Stokes Company, $1.35), a volume that treats the subject scientifically, presenting the arguments against meat as part of the diet of man, and the positive argument in favor of the fleshless diet. It should be observed that milk, cheese and eggs are included in the diet urged by Dr. Buttner. He discusses the teeth with relation to diet, the intestinal organs, and the skin. Much of his space is given to dietetic tables, and to a discussion of the nutritive value of various foods. The book is an impressive presentation of a hygienic theory that has of later years considerably widened its circle of believers.

The Broadlands Cookery-Book (The Macmillan Company, New York; $1.00), by Kate Emil Behnke and E. Colin Henslowe, embodies the dietetic principles in practice at the Broadlands Nature Cure Sanitorium, Medstead, Hampshire, England, and the authors' object has been to bring under one cover everything that is necessary for the guidance of a person desiring a non-flesh dietary. The dangers and ethics of flesh eating are discussed, as well as the economic advantages, increased physical endurance and brain power arising from a vegetable diet. Proper food combinations—for the effect of "mixing" food is as bad as "mixing" wines—cooking in order to bring out nutritive values and at the same time have a natural balance of food, the effect of preservatives, such as drying, refrigeration, etc., on digestion, and many more vital subjects come in for intelligent consideration. Palatable meals are planned, and graded menus, which carry an invalid from fruit juices suitable to acute conditions to convalescence and recovery, are given. This little book more than fulfills its purpose, for its large fund of general information makes it as valuable to non-vegetarians as to vegetarians.

Emerson Hough appears in strange guise when he puts his musings and memories into the dim, sketchy bits embodied in "The Singing Mouse Stories" (Indianapolis: The Bobbs-Merrill Company, $1), a collection of reveries in which a mild philosophy of idealistic tendency is shadowed. Mayo Bunker furnishes symbolistic "decorations," but neither these nor the letter press can be taken as very serious or successful artistic expressions.

LITERARY CHAT

An interesting announcement of the Putnams is "Later Pratt Portraits," by Anna Fuller, of Boston, whose sketches of New England life have so much charm and distinction. Another announcement by the same house is a new novel entitled "Howard's End," by E. M. Foster, author of "A Room With a View."

The Macmillans announce a handsome and elaborate volume on "Irish Ecclesiastical Architecture," by Arthur C. Champneys, M. A., with many illustrations, chiefly from photographs by the author.

A large undertaking of the Putnams is "The Book of Decorative Furniture," the first volume of which, by Edwin Eoley, an authority in such matters, is just out.

A new book by Owen Wister, whose last novel, "Lady Baltimore," appeared five years ago, is announced for early publication by the Macmillans.

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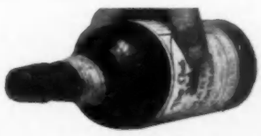

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The most popular silver polish known. Better than powders because it doesn't hurt the silver and can't hurt the hands.

Has been on the market thirty-eight years. Over a million women use it.

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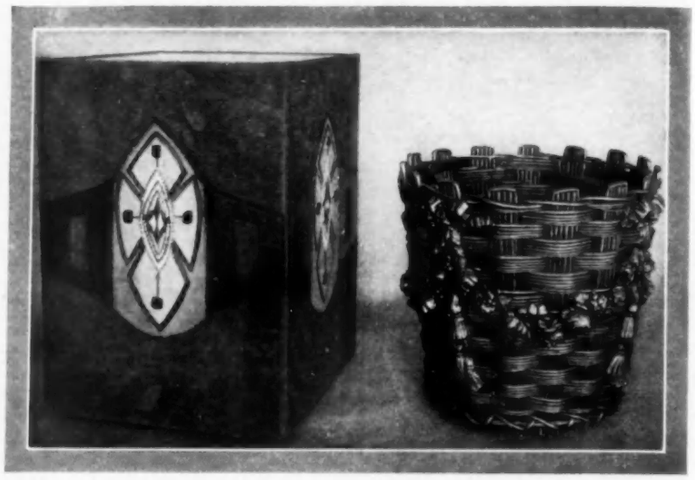

WASTE BASKET EVOLUTION

In This, as in Most Things, the French are Artists—Styles and Suggestions

PERHAPS nothing so strongly emphasizes the decorative completeness of the modern home as the evolution of the waste basket from an object of simple utility to one full of decorative possibilities.

Satin, silk, and gold, delicate paintings, fringes and furbelows all go into the construction of the waste basket of to-day, every one being decorated so as to harmonize with the room in which it is to be placed. For the libraries there are baskets covered with leather, either in contrasted shades or with panels of tapestry, etchings, or silk embroidery set in a frame. In every case the leather is more or less richly tooled, or else it is stamped, embossed or burnt in attractive designs. Even illuminated Spanish leather now finds itself surrounding a waste basket. Hammered brass, carved and stained wood, and simple types of Colonial baskets also find favor among library furnishings, while for living-rooms selection is made from a variety of baskets that sometimes partake of library and sometimes of boudoir types, but always exhibit harmony with the room. Hand - wrought baskets, in imitation of those woven by the Pacific Coast Indians, are favored above most of the hand-woven baskets because of their durability, beauty and easily blended tones.

Silk, gold lace and flowers make an ornate waste basket

Waste basket in tarnished gold with festoonings of metal roses

Where French surroundings demand them, usually in a boudoir or bedroom, are to be found "creations," rather than baskets, for waste paper, embellished with flounces of ivory-hued lace enriched with garlands of silk flowers, guimpes and bands of tarnished gold, knotted cords and tassels. Variety of form is a marked feature in this season's baskets, with a tendency to unusual—even freakish—shapes, numberless baskets showing decorated panels, and spindle legs encased in velvet, plush and silk, with seams hidden by tarnished gold guimpe and lace.

THE COLONIAL

Colonial baskets are represented by simple forms that show round, oval, inverted arch, and egg-shaped designs covered with woven fabrics. Some of the oval shapes are flattened, so that the bottoms of the baskets are long and narrow and the sides of a size to exhibit to advantage some Colonial scene painted or sketched in delicate colors and framed in tarnished gold. Any stiff material, such as cardboard, buckram, and the like, or even a cast-off hat-box with an elongated top, may be used for the foundation of a Colonial basket, which usually rests flat upon the floor, although it sometimes adopts short legs, or rests within curved supports that cross on each side to form curved legs. Silk damasks and brocades, such as one associates with luxurious hangings of American homes in the eighteenth century, are the materials which cover Colonial baskets. Flowered stripes are not wanting, although brocades in one color are preferred, as harmonizing better with the color scheme of a room. Edges of tarnished gold guimpe, with tasseled and looped handles to match, finish most of ths baskets, but some are garlanded with silken roses of dull rose, green, moss-gray, and often silver and gold.

IN THE FRENCH DESIGN

"French" is a general term that seems most fittingly to designate a wide variety of

(*Continued on page* 84)

A Brilliant Array

In Spring

GOWNS, WRAPS
COSTUMES
AFTERNOON DRESSES
DINNER FROCKS
TAILORED SUITS

The stunning Spring models, both imported and original, now displayed in the MOOD dressmaking department, merit the inspection of those who appreciate the rare and beautiful of the dressmaker's art. MOOD creations lend a distinction to prevailing styles which is sought for by the woman who would preserve exclusiveness in design while adhering to the established modes.

Among the Models now displayed are included the French creations selected by Mme. Mood during her recent sojourn in Paris.

Patents applied for

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MOOD Bust and Hip Reducers and Bust Supporters

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They create style, a superb carriage and lines of true beauty. To *very stout* or *very thin women* they are a necessity, and every woman will eventually demand them for the fine draping of the costume.

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166 Geary St., San Francisco, Cal.

WASTE BASKET EVOLUTION

(Continued from page 82)

pretty creations evolved from wicker, cardboard, silks, laces and tinsels. Tall, tube-shaped affairs begin at the top with a quilling of tarnished silver upon a festoon of ivory lace, garlanded with small silk roses, and exhibit down their lengths of fitted old-rose, tea-green or mode-colored silk, encircling bands of puffed silk and tinsel with nestling rosebuds and looped and knotted cords. Low-keyed tones deftly intermingled in French garlands and puffed bands are of delicate dead-rose, dull tea-green or sage-green, and tarnished gold or silver, and a bleached-leaf tint of a putty-like hue, but harmonizing beautifully with other colors.

While strong colors are to be found among baskets for Colonial, Dutch, and modern styles of rooms, none of the fine French baskets show anything but the lovely dead colorings of which the eye never tires, and which seem a fitting complement to rooms furnished and hung in French and English Georgian styles.

It is on larger objects, such as the waste basket, catch-all, and tall receptacles for large flowers, that flounces of lace most frequently appear. On these pieces oyster-gray lace, of fine quality and five to ten inches in depth, is effectively draped in flounces or festoons. In both cases a heading of roses enriches the lace with loops of gimpe and silk.

All these so-called French models are, of course, suitable only for very daintily furnished boudoirs, which a full complement of well-trained servants keep immaculately neat. As a dust-catcher and retainer, in an ordinary bedroom nothing more effective could be conceived than a be-laced and be-flowered waste basket.

Fringes also play their part among basket decorations, and in silk or tiny beads appear below bands of roses, gimpe or quilling. Fluted ribbon and chenille, too, are pressed into service as fringes for decorative baskets, always with a heading of some kind. Where fringes are not employed, the charm of dangling ornaments is supplied by gold and silver braid-covered balls and olives and by knotted and tasseled silk and tinsel cords and sprays of flowers.

THE FAVORITE WILLOW

Willow is fashionable in the season's basketry, and both single and triple willow withes are loosely woven into a great variety of practical baskets of the kind that a maid may bump upside down with a whack and not injure. The willow is coated with tarnished gold and made beautiful with festoons of metal roses. Sometimes garlands are fashioned of a putty-like, plastic material that lends itself effectively to the shaping of golden blossoms. In such case the baskets must be handled with care. Perhaps the prettiest of the willow baskets are those in the tub and bowl shapes, and where the weave is accomplished by means of triple withes of the willow. Some of these are as gracefully formed as the old-fashioned corn baskets woven by Choctaw Indians in stripped bamboo, and which are sought for household decoration now.

The enameled willow basket, in upright rods bound loosely together, always has its votaries, although it is largely relegated to office uses. This season it appears with a curved metal top and also in all the be-ribboned styles affected by persons who are fond of sash-ribbon ornaments.

FOR HOME CONSTRUCTION

Fine and lovely as it is, the modern waste basket lies within the reach of any woman. Materials with which to cover its various forms are all to be had by the yard, even to garlands of silk, tinsel, metal and plastic composition roses; fringes of every description, tinsel lace bands and picot-edged ribbons; cords and tassels of silk, and gimpes, cords, tassels and flowers of gold and silver.

Only what is known as "tarnished" tinsel is good form in the embellishment of elaborate baskets for handsomely fitted rooms, and to carry out the French idea there must be care in seeking those lustreless, peculiar tints which so charmingly convey an impression of antiquity.

Every fad-style has its waste basket, so that one finds dainty Oriental receptacles covered with artistic Japanese prints or some sort of woven grass with appropriate decorations; simple baskets that owe their beauty to the richness of Hedebo embroidery, Bulgarian needlework in warm colors; braided designs mingled with embroidery; Russian needlework in colors; stencil work, and all sorts of coverings made of cretonne, denim, tapestry, and those nondescript materials which are used to work up into boxes and baskets in rooms that have no distinct individuality.

MARIE MONTAIGNE.

A SPECIALTY SILK SHOP

SILKS of all shades and varieties are sold at this new shop, and the prices quoted for every piece are beyond compare. The firm claims to be able, on account of its large clientele, to sell its goods at wholesale rates, and this would seem to be true, judging from the following descriptions and prices.

A thirty-nine-inch wide panne satin sells for $1.10 a yard. It shows a satin-like sheen on its surface, with a silk foundation beneath. The material is very supple and comes in many lovely colors, such as raspberry, reseda green, olive, and old blue. It may also be had in changeable effects, a spring green and mauve being an attractive combination. Other changeables are green with blue, green with wistaria or with brown. In one piece, two tones of gray are beautifully combined. This comparatively new silk will undoubtedly become very popular, both because of its beauty and its reasonable cost. It is surprising to think that a whole silk gown can be made to cost little more than $7.

Another variety, called satin de chine, is a trifle heavier in weave and more like silk in its finish. It comes in any color, at a cost of 55 cents for a 20-inch width. As this same silk retails in some places for 75 cents, it is an easy matter to calculate what a gain is here made to the buyer.

Wash silks for the tailored shirtwaist come as low as 45 cents a yard. This quality, of a 19-inch width, is guaranteed to wash. It may be had in stripes of different groupings and sizes. The foundation color is white with stripes in tones of lavender, blue, pink, brown, etc. Another wash silk, very similar in its patterns and colors, comes at 85 cents for a 36-inch width. Samples will be sent in any color on request.

An excellent quality of crêpe météore, in very effective colors as well as in the more conservative tones, comes for $1.75 a yard. It is 42 inches wide and retails for $2.50 or $3. A brilliant emerald green and a gorgeous cornflower blue are especially noticeable for their richness of hue. Black is also shown in this same material.

Foulards may be had in many lovely and novel patterns. They sell for 75 cents a yard in a 26-inch width.

A newer style is to be seen in an imported taffeta. It shows a delicate Dresden flower effect, overlaid by a fine check or stripe—in a dark tone. This silk is 20 inches wide, and the cost is 85 cents.

A specialty is made of black and white or gray-toned patterns for women in half mourning. One such in an imported messaline shows a silver-gray background, marked by black pin stripes crossed by white ones of the same size. Tiny black dots intersperse these lines at regular intervals. The price and width are the same as in the taffetas already mentioned.

BUTTERFLY MARQUISETTE

A butterfly marquisette comes in two-color effect, which resembles the sheen on a butterfly's wing. A greenish-blue is woven with a golden tan, and so on. These marquisettes come in a 42-inch width for $1.25 a yard. A satisfactory chiffon cloth, like a fine net in texture, is $1, in the same width.

A woman who wore a *Klosfit Petticoat* said to one who didn't—

"A Klosfit under that attractive gown would add much to its appearance.

It would fit perfectly at the waist, over the hips, and at the back and front."

This was absolutely true

The **KLOSFIT**
Petticoat

fits the figure as a silk glove fits the hand.

A jersey-cloth elastic-top gusset at the hips, removes every wrinkle.

There are no draw strings to come untied or break. A glove clasp fastener at the back makes adjustment simple and secure.

Examine the *Klosfit* the next time you visit a department store—you will immediately see why women who wear it like it.

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We do *not* desire subscription canvassers, in the ordinary sense of the word. We are looking for well-connected and ambitious women who find themselves thrown wholly or in part on their own resources.

To such women we will entrust all the interests of Vogue in their respective towns. If you will write for our letter of particulars we will take pleasure in laying the details before you—or before any woman whose name you may suggest to us.

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Fitting your own back

YOU may sit at ease in an arm-chair or recline luxuriously on a couch and direct the fitting and draping of your gowns if you possess a Pneumatic Dress Form. If social or household duties interfere with visits to the *modiste*, send your Pneumatic Dress Form to represent you, select the material, determine the style and have the making directed by letter or telephone.

Ladies who have their dressmaking done at home need not stand for hours nor dress and undress forty times a day at the dressmaker's request to "Just let me try this once more, please."

An unbecoming or ill-fitting gown is easily transformed, and making over or altering becomes a pleasure instead of a task.

Pneu-Form

The Pneumatic Dress Form

Reproduces Your *Exact* Figure

Lining inflated and ready for waist to be made over it.

TO reproduce *exactly* every individual peculiarity of your figure, all you need to do is to have a muslin lining fitted directly over your corset and without your skirts, down over hips, so as to obtain their exact shape.

INSERT the deflated Pneumatic Form inside this lining and inflate until solid. Then adjust to proper skirt length, and put your petticoat on to give the correct flare to gown below hips. Your double now stands before you and your costume may be finished down to the smallest detail without the "trying on" process. You can literally "see yourself as others see you."

The well-gowned woman of to-day, deeply as she appreciates beauty of coloring and material, has no use for either if the gown does not fit and give her lines which show every good point of her figure. *"Pneu Form"* is for the lady who prizes that subtle elegance which results only from garments that fit her figure and help mark her individuality.

"Pneu Form" is sold only by mail direct. It cannot be found in stores.

Send for booklet C-38, "What to Wear and How to Make It," containing full information regarding *"Pneu Form,"* and order blanks.

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557 Fifth Avenue
Near 46th Street
New York

Hanging your own skirt

When not in use let the air out and pack Form and stand-rods in the box pass

Thresher Brothers

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SILK PETTICOAT SPECIAL

CUSTOM MADE WEAR GUARANTEED

Black and Colors $4.50

This beautiful all silk PETTICOAT, made of an exceptionally fine quality of lustrous Taffeta or Satin Messaline. Good full fifteen inch tucked sectional flounce and silk under ruffle. Made to your measure or Ready to Wear.

Made in our own workrooms, from Thresher Bros. SILKS, and sold direct at the manufacturer's price. You save the retailer's profit by purchasing from us. Cannot be duplicated elsewhere at, or anywhere near, our price. Absolute satisfaction "Guaranteed" or money refunded. Send waist measure and length, stating color desired. Largest line of yard Silks of every kind to be found in the U. S. Samples free.

MAIL ORDERS promptly and intelligently filled

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A lasting, delightful Perfume of unusual fragrance

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It costs $3.75 for a 2-oz. bottle—somewhat more than ordinary Perfumes, but little enough for the distinctive daintiness of Burtonia.

You can get it from Scharer, 58 E. 34th St.; Dorn's Pharmacy, 676 Columbus Ave.; Belsinger, 15 W. 45th St.; Wasself Pharmacy, 4239 Broadway; Gilbert, 527 Fulton St., Brooklyn; or at any high grade Perfume counter.

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Telephone, Columbus 8269
Summer Branch at Bar-Harbor, Maine
Rugs stored for any period of time
Out-of-town orders solicited.

SOCIETY

NEW YORK

DIED

Bull.—At Newport, on Feb. 7th, Mrs. William T. Bull, widow of Dr. Bull.

Janeway.—On Feb. 11th, at his residence, Summit, N. J., Dr. Edward Gamaliel Janeway, aged 70 years.

Kingsland.—In New York, Feb. 10th, Mrs. George Lovatt Kingsland.

Minton.—On Feb. 21st, at Cranford, N. J., Mrs. Emily S. Minton, widow of Mr. Charles A. Minton, aged 81.

Packard.—At Vevey, Switzerland, Feb. 12th, Katherine Victoria Hilton, widow of Joseph Packard, of Albany.

Phipps.—In London, England, Feb. 21st, William Walton Phipps.

Scott.—In Brooklyn, Feb. 20th, Brig.-Gen. G. D. Scott, aged 79.

Vernam.—On Feb. 11th, at his home, Morristown, N. J., Albert Harold Vernam, aged 29.

Webb.—On Sunday, Feb. 12th, at Riverdale on Hudson, Brevet Major-General Alexander Stewart Webb, aged 78.

ENGAGED

Buchanan-Baldwin.—Miss Adelaide Taylor Buchanan to Mr. Charles Lansing Baldwin.

Chittenden-Di Villanova.—Mrs. A. Preston Chittenden, of New York, to Baron Castelli di Villanova, of Italy.

Edwards-Turnbull.—Miss Dorothy P. Edwards, daughter of Mr. and Mrs. J. Pierrepont Edwards, of Bedford, N. Y., to Mr. Robert J. Turnbull.

Fellowes-Stowell.—Miss Alice Fellowes, daughter of Mrs. Birney Fellowes, to Mr. Edward Estray Stowell.

Keenan-Sloan. — Miss Francis Fonatine Keenan, daughter of Mr. Frank Keenan, to Lieutenant Frank Anderson Sloan, son of General Nelson Herrick Henry, of New York.

Loomis-Thorne.—Miss Julia A. Loomis, daughter of Mrs. Henry P. Loomis, of Tuxedo, to Mr. Landon K. Thorne, son of Mr. and Mrs. Edward Thorne.

Morrison-Hopkins.—Miss Beatrice Morrison, daughter of Mr. and Mrs. Edward Morrison, to Mr. George A. Hopkins.

Rogers-Reid.—Miss Helen Miles Rogers, daughter of Mrs. Benjamin Talbot Rogers, of Racine, to Mr. Ogden Mills Reid, of New York.

Sigourney-Lilley. — Miss Nana Beatrice Sigourney, daughter of Mrs. T. Ferguson Sigourney, of New York, to Mr. John L. Lilley, of Waterbury, Conn.

Winslow-Williams.—Miss Margaret Winslow, daughter of Mr. and Mrs. Francis Dana Winslow, of New York, to Mr. R. Gordon Williams, of Baltimore.

WEDDINGS

Adams-Montgomery.—On Feb. 25th, at the home of the bride, Flushing, Miss Martha Montgomery, daughter of Mr. and Mrs. John Howard Montgomery, and Mr. Thomas S. Adams.

Freeman-Dickey.—At Grace Church, on Feb. 25th, Mr. S. Harold Freeman and Miss Frances de Koven Dickey, daughter of Mrs. Charles D. Dickey.

Havemeyer-Dick.—On Feb. 28th, at the Church of the Incarnation, Mr. Horace Havemeyer to Miss Doris A. Dick, daughter of Mr. J. Henry Dick.

Phillips-Mayo-Smith.—On Feb. 22nd, at the Hotel Gotham, Professor Ulrich B. Phillips, of New Orleans, La., and Miss Lucie Mayo-Smith, daughter of the late Professor Richmond Mayo-Smith.

Raymond-Hammond.—On Feb. 22nd, at the home of the bride's parents, Dr. and Mrs. Graeme Hammond, No. 60 West 55th Street, New York, Mr. Edward Raymond and Miss Louise Hammond.

WEDDINGS TO COME

Fairfax-Cammann.—Miss Katharine Van Rensselaer Fairfax, daughter of Mr. and Mrs. Hamilton R. Fairfax, to Mr. Schuyler Cammann; Grace Church, April 18th.

Graham-Gould. — Miss Annie Graham, daughter of Mrs. Hubert Vos, to Mr. Jay Gould, son of Mr. George Gould; at St. Thomas's Church, on April 29th.

LENTEN DIVERSIONS

Mi-Careme Ball. — Sherry's, on March 23rd.

Mrs. Fred de Peyster's Sewing Class.—Meetings on Feb. 27th and April 12th.

Sewing Class, Fresh Air Association of Cathedral St. John the Divine.—Meetings on Feb. 28th, March 23rd, at the residences of Mrs. Richard Irvin, Mrs. Payne Whitney and Mrs. John H. Iselin.

—**Mannes Sonata Recitals.**—On March 9th, at the residence of Mrs. Otto H. Kahn; on March 16th, at the residence of Mrs. Henry L. Wardwell; on March 23rd, at the residence of Mrs. Payne Whitney.

BALTIMORE

ENGAGED

Harries-Lee.—Miss Mary Kuhn Harries, of Philadelphia, to Mr. Joseph Jenkins Lee.

Howell-Haughton. — Mrs. Gwendolyn Whistler Howell, of Baltimore, to Mr. Percy D. Haughton, of Boston.

Lee-Horsey. — Miss Louise Carroll Lee and Mr. Thomas Lee Horsey.

Paine-von Schlotheim. — Miss Mabel C. Paine, daughter of Mrs. Clinton Paxton Paine, to Baron von Schlotheim.

BOSTON

DIED

Peabody.—Geo. Lee Peabody, at his home on Friday, Feb. 3rd.

ENGAGED

Channing-Rivers. — Miss Rosalie Channing, daughter of Dr. Walter Channing, of Boston, to Mr. Robert Rivers, of Milton.

Lawrence-Reed. — Miss Ruth Lawrence, daughter of Bishop and Mrs. William Lawrence, of Boston, to Lansing P. Reed, of New York.

Putnam-Sigourney.—Miss Helene, daughter of Mr. and Mrs. George J. Putnam, to Mr. Henry Lewis Sigourney; all of Boston.

WEDDINGS TO COME

Hooper-Brown. — Miss Helen Hooper, daughter of the late Mr. and Mrs. Robert C. Hooper, of Boston, to Mr. C. Lathrop Brown, a son of Mr. and Mrs. Charles S. Brown, of New York; Beverley Farms, April 5th.

CHICAGO

ENGAGED

McWilliams-Pinney. — Miss Estella McWilliams, daughter of Dr. and Mrs. S. A. McWilliams, to Mr. Herbert Allison Pinney, son of Mr. and Mrs. L. A. Pinney.

CINCINNATI

DIED

McAvoy.—On Feb. 18th, Wright McAvoy, son of Mr. and Mrs. Malcolm McAvoy, age sixteen months.

CLEVELAND

ENGAGED

Meldrum-Bacon.—Miss Helen Meldrum, daughter of the Rev. and Mrs. Andrew B. Meldrum, to Mr. Edwin Kent Bacon, of Mansfield, Ohio.

Russel-White.—Miss Mildred Ely Russel, daughter of Mr. and Mrs. Carl S. Russel, to Mr. Wilbur Elwood White.

WEDDINGS TO COME

Waggaman-MacKenzie.—The wedding of Mr. Floyd P. Waggaman, of Washington, D. C., and Miss Jean MacKenzie, daughter of Mr. and Mrs. Robert F. MacKenzie, is announced for April.

DENVER

WEDDINGS

Fulton-Bennet. — Monday evening, Feb. 27th, at St. Mark's Church, Lieut. Walter Scott Fulton to Miss Helen Bennet, daughter of Mr. and Mrs. H. P. Bennet, Jr.

Livingston-Sheedy.—On Wednesday, Feb. 15th, Mr. Robert Livingston, of New York, and Miss Marie Sheedy, daughter of Mr. and Mrs. Dennis Sheedy.

(*Continued on page* 88)

Cluzelle Brothers

Leading Hair Importers of New York
60-62 West 22d Street, New York
Telephone 1306-1307 Gramercy

Greek Coiffures

There is a distinct revival this season of Greek modes of hairdressing, and the new styles created and displayed by us are finding favor among ladies who aim to be au fait in all things pertaining to the proper mode in hairdressing.

Transformation Pratique

No matter how thin your front hair is, you can adopt the new mode if you wear one of our featherweight transformations.

Psyche Nouveau

This is a most artistic coiffure, becoming to ladies of all ages and so simply constructed by us that it can be adjusted instantly, giving a most stylish effect.

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For those who prefer a more elaborate coiffure than the Psyche Nouveau these charming arrangements are designed and will prove most attractive.

ONDULATION MARCEL, SHAMPOOING, MANICURING, HAIR COLORING, FACIAL AND SCALP MASSAGE.
EXPERT OPERATORS. PARTICULAR ATTENTION GIVEN TO GENTLEMEN'S TOUPEES

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Corsets Made to Order

Unless you are perfectly formed, your gowns will not look really well over a "ready made" corset.

But here you can have just the right corset **made** for you. Mrs. Wright, who has had a long and successful career as a designer and fitter, will personally confer with you. And she, herself, will supervise the making of a corset that will give you a perfect form and absolute ease and comfort.

We are thoroughly equipped to give you the best that can be obtained, and especially so in our two specialties – corsets for stout women and our combination bust form and corset for slim women.

The C Y C Corset
completely transforms the stout woman, causes no discomfort to the wearer, but moulds the figure to the lines that are attractive and fashionable.

Conveniently located at
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Just a step west of Broadway
Madam Lucille C. Wright

Critical dressers have found that the Martin & Martin Shoe Service has no counterpart, in America or Europe.

Our shops have solved the problems of a strictly *custom* service, for thousands of customers, by furnishing fine *custom-made* shoes that are *ready to wear*.

All our shoes are sewed over *custom* lasts, by hand, and the choicest leathers only are used, tanned by the long-time process. Every detail, from cutting to finish, is done by careful, custom methods. By our unique

SHOE-SERVICE-BY-POST

you can be fitted satisfactorily, with the world's finest ready-to-wear shoes, no matter where you live.

Upon request, we will tell you all about our Service-by-Post, and also send you Photographic illustrations of our latest and smartest models for Street, Dress and Sporting wear. You can quickly open an account, by furnishing the usual references. All fittings are carefully recorded, so that future orders are correctly and quickly filled.

Priced at $7.00 upward.

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Bootmakers for Men and Women
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Absolutely unrivalled for the care of the skin

A SKIN FOOD
A FLESH WHITENER
A COMPLEXION REFINER

It soothes and heals chapped hands and lips.

It nourishes by cleaning out the pores.

It softens and whitens the skin and gives that fresh youthful effect so much to be desired.

It is a greaseless cream and hence instantly removed by cold water.

It serves the entire family, from baby to father, who will find it delightful after shaving.

Its dainty patrons are legion and if you are not familiar with

CREME SIMON

you owe it to yourself to at least
TRY ONE JAR
You get "FACE" VALUE
All druggists and dry goods stores can supply it at
50c., 75c. and $1.00

Poudre Simon—exquisite face powder, white, flesh, pink or brunette—in Violette, Heliotrope or Marechal Odors; 75 cents a large box.

Savon Simon 50 cents a cake —hygienic soap completes the treatment; the three are known as the
American Beauty Trio
Send for Dainty Booklet and Sample Offer 405, Free on Request

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Exclusive in designs and rich in quality—the fabrics that conform to correct style and appeal to good taste.

The Haas Blue Books of exclusive Model fabrics are shown only by fashionable dressmakers and tailors.

Haas Brothers

303 Fifth Avenue :: New York

SOCIETY

(*Continued from page 86*)

LOUISVILLE

ENGAGED

Dudley-Perkins.—Miss Betinna Dudley, daughter of Mrs. Porter Henry, of Louisville, to Mr. Robert Perkins, of Atlanta, Ga.

NEW ORLEANS

DIED

Johnson. — On Sunday, Feb. 5th, Margaret Ross, widow of Lewis Johnson.

ENGAGED

Maginnis-La Cour.—Miss Elizabeth Maginnis, daughter of Mr. and Mrs. Charles B. Maginnis, to Mr. Arthur Burton La Cour.

WEDDINGS

Johnston-Grima.—Wednesday afternoon, Feb. 8th, Mr. Gaillard Johnston, of New York, to Miss Emma Grima, daughter of Mrs. Alfred Grima.

PHILADELPHIA

DIED

Brock. — On Feb. 18th, Charles Hall Brock, son of the late John Penn Brock.

Elverson.—Mr. James Elverson, at Philadelphia, on Feb. 10th.

Lentilhon.—At Philadelphia, on Feb. 18th, Edward Smith Lentilhon.

Ryan.—At Philadelphia, on Feb. 11th, Most Rev. Patrick John Ryan, D.D., Archbishop of Philadelphia.

ENGAGED

Barrett-Reading.—Miss Mary Irvine Barrett, daughter of Mr. William Cummings Barrett, to John Herbert Reading, Jr., of Philadelphia, Pa.

Berry-Boynton. — Miss Nathalie Berry, daughter of Mrs. C. Van Rensselaer Berry, of Wilmington, N. C., to Mr. Theodore Vernon Boynton, of New York.

PITTSBURGH

WEDDINGS TO COME

Hillman-Gregg. — The wedding of Miss Clara Isabel Gregg, daughter of Mr. and Mrs. John R. Gregg, and Mr. Ernest Hillman has been announced for April 6th.

PROVIDENCE

WEDDINGS

Gross-Hunt.—On Thursday, Feb. 23rd, Mr. E. Tudor Gross to Miss Louise Hunt.

ST. LOUIS

WEDDINGS

Carpenter-Douglas. — On Tuesday, Feb. 28th, Mr. George Oliver Carpenter to Miss Mary Douglas, at Deep Haven, Minn.

Scudder-Price. — On Monday evening, Feb. 20th, Mr. Roger V. Scudder to Miss Margaret McPheeters Price, daughter of Mrs. A. M. Price.

SAN FRANCISCO

WEDDINGS

Crocker-Irwin.—On Tuesday, Feb. 28th, at the Irwin residence, by Archbishop Riordan, Mr. Templeton Crocker to Miss Helene Irwin, daughter of Mr. Wm. G. Irwin.

Mullen-Atherton.—On Wednesday evening, Feb. 22nd, at the home of Mrs. Edward Eyre, Mr. George Mullen and Miss Olga Atherton.

WEDDINGS TO COME

Durkee-Lally. — The wedding of Mr. Louis Durkee and Miss Marion Lally, daughter of Mr. Henry T. Lally, is announced for June.

SAVANNAH

DIED

Billington.—On Feb. 18th, Robert Billington, at his residence.

WEDDINGS

Sperry-Hunter.—On Feb. 22nd, at Christ Church, Mr. Marcy L. Sperry to Miss Anna Hunter.

SEATTLE

WEDDINGS

Galbraith-Power. — Thursday, Feb. 9th, in the Church of the Immaculate Conception, Mr. Walter Eugene Galbraith to Miss Katherine Florence Power, daughter of Mr. and Mrs. David F. Power.

WASHINGTON

WEDDINGS

Boardman-Munn. — Saturday afternoon, Feb. 19th, at St. John's Episcopal Church, Mr. Reginald Boardman and Miss Carrie Louise Munn, daughter of Mrs. Chas. A. Munn.

Nesbitt-Gamble. — Miss Ethel Virginia Nesbitt, daughter of Mrs. Harry A. Nesbitt, of Port Deposit, Maryland, to Mr. Ralph Abernethy Gamble, son of United States Senator Robert J. Gamble, of South Dakota.

FOREIGN

DIED

Barr.—On Jan. 24th, Captain Charles Barr, at Southampton, England.

Reeder.—On Jan. 24th, in Paris, Rear-Admiral William Herron Reeder, U. S. N.

Rothschild.—On Feb. 11th, at Vienna, Austria, Baron Albert Rothschild.

WEDDINGS

Bingham-Chauncey. — In London, Feb. 4th, at Christ Church, General the Honorable Cecil Edward Bingham, second son of the fourth Earl of Lucan, and Mrs. Samuel Sloan Chauncey, of Brooklyn, daughter of Col. Montgomery Carr, of Louisville, Ky.

Harjes-Gilpin.—In Paris, on Feb. 20th, Mr. H. Herman Harjes and Mrs. Frederica Berwind Gilpin, daughter of Mr. Charles F. Berwind, of Philadelphia.

Calendar of Sports

AVIATION

March 15th-30.—Palm Beach, Fla.
April 11th-26th.—Nice.

AUTOMOBILING

March 25th-April 8th.—Automobile Show, under the auspices of the Automobile Dealers' Association of Pittsburg, Pa., at Duquesne Garden.
March 27th-30th. — Automobile Carnival; Jacksonville, Fla.
May 30th.—300-Mile International Race; Indianapolis, Ind.

TENNIS

April 13th.—Covered Court Championship; Paris, France.

BENCH SHOWS

March 14th-17th.—Erie Kennel Club, Erie, Pa.
March 23rd-25th.—Butterfly Bench Show Association, Grand Rapids, Mich.
March 27th-29th.—Chicago Kennel Club, Chicago, Ill.
March 30th-April 1st.—Springfield Kennel Club.
April 4th-7th.—Kodak City Kennel Club, Rochester, N. Y.

FENCING

March 25th. — Intercollegiate preliminary tournament at West Point (Cornell, Harvard, Yale, and West Point).

LACROSSE

March 27th. — Navy vs. Johns-Hopkins; Baltimore.
April 1st.—Columbia vs. Bronx.
April 6th.—Navy vs. Cornell.
April 8th.—Harvard vs. Springfield Training Club; Columbia vs. New York Lacrosse Club.

(*Continued on page 90.*)

Adona Cream

New Preparation of Wonderful Power which Genuinely Assists in Beautifying the

Neck, Arms and Shoulders

ADONA CREAM is not a grease cream applied to disguise blemishes, but is a scientifically prepared skin food and tonic, the newest result of ELIZABETH ARDEN'S skill and ingenuity. It instantly permeates and tones up relaxed muscles and tissues (having a marked fattening effect), removes wrinkles, discolorations and other blemishes, making the skin exquisitely soft and velvety.

ADONA CREAM is put up in $1.25 and $2.00 jars, and should be applied morning and night to get the best results. May be obtained at the Salon, or else by mail, sent to any address postpaid, on receipt of cheque.

SPECIAL TREATMENT FOR NECK DEVELOPMENT A FEATURE AT THE SALON

No woman can be truly beautiful with a stringy, sagging neck. Elizabeth Arden will demonstrate at her Salon, showing how a short course of treatment with Adona Cream invariably accomplishes immediate and decided improvement. **Single Treatment, $2.00. Courseofsix, $10.00.**

Elizabeth Arden

Venetian Preparations — Facial Treatments

are safe and invaluable in effacing lines and wrinkles, restoring youthful contour, reducing double chin and forehead furrows, producing clear soft texture of complexion and eliminating puffiness or hollows in any part of face or neck. "The Quest of the Beautiful," an instructive booklet sent free, describes all preparations and appliances. Your attention is directed to the few enumerated below:

Venetian Ardena Skin-Tonic, 75c, $1.50, $3.00. Used instead of water, clears and whitens skin, removes puffiness under eyes.

Venetian Cleansing Cream, $50c, $1.00, $2.00. Marvelous for delicate complexions.

Venetian Muscle Oil, $1.00, $2.00, $4.00. Removes lines, wrinkles; fills hollows.

SEND YOUR CHEQUE

or money order for any of the above described. A special mail order department insures timely delivery of all orders. Explicit directions for home use accompany each preparation and appliance.

Consultation free any time at the Salon, either by appointment or "on the spur of the moment." Consult with Elizabeth Arden on any subject pertaining to the cultivation of beauty. Her valuable advice is gladly given without charge.

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The Shield That Insures The Gown

"An ounce of prevention is worth a pound of cure." Kleinert's Dress Shields *prevent* damage from perspiration—which is far better than insurance *after* the gown is ruined.

For nearly thirty years the name "Kleinert" has been the "buy" word for Dress Shields and a merit mark of quality. Kleinert's are the *only* Dress Shields that can be washed in *hot* water (to remove odor and germs) and ironed back to perfect freshness."

If the name "Kleinert" is not on the shield it isn't a Kleinert. The guaranteed shield.

Our Dress Shield Book "V" sent free on request

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Kleinert's

There is Danger in

Hair Neglect

If your hair is beautiful Lorrimer's Excelsior Hair Tonic will keep it beautiful. Dandruff, itching scalp and hair falling are danger signs.

People of refinement who desire a clean, pure tonic and hair dressing that will stop hair falling, breaking and splitting—that will remove dandruff, and give the hair the luxurious, healthy appearance that is so much desired and admired—use

Lorrimer's Excelsior Hair Tonic

Get *Lorrimer's Excelsior Hair Tonic* of your nearest druggist. Don't wait till it's too late to save your hair. Get it today.

FREE Let me send you by prepaid mail a trial supply of this remarkable treatment.

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All the latest materials for dress trimmings are to be seen at our Show Rooms. Our importations are carefully selected by experts.

The spangled evening gown is to be very much *en vogue* this spring. Our stock of beads and spangles is the most complete in New York City.

Send for Liberal Samples—Free.

935 Broadway, New York

RONZONE & CO

Madame Blair

The Remodeling Shop

Without any great outlay I can give to your old gowns or suits a new and stylish appearance. Smart, fresh gowns made out of those slightly worn or out of season. I have proper facilities to do this remodeling skilfully and artistically. Because of my experience and natural ability I am in position to render expert service in this work.

I do all kinds of high-class dressmaking; smart coats; ladies' gowns—both afternoon and evening; street suits; distinctive separate blouses—both tailored and fancy; tub dresses—cotton and linen—from $15 to $40; cleaning, pressing, etc.

My telephone number is Riverside 4884.

I shall be pleased to give you PERSONAL SERVICE over the telephone, in an interview or by letter. Out of town customers need only to send me their exact measurements for remodeling or new garments and I'll guarantee a satisfactory fit.

Reasonable Prices
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New York City

Redfern Whalebone Corsets

The Standard of Corset Fashion

A "Classy" Corset

Fashion requires supple lines—as it were, a soft foundation—and yet the corset is the vital factor in dress.

You can twist, turn or bend a REDFERN CORSET in your hand, and it will spring back into its original shape, because it is boned with whalebone of the *best* grade, the only boning adapted to stiffening high grade corsets. This resilient, pliant quality enables the form to comfortably take any figure posture the wearer may desire.

The exquisite fabrics, dainty trimming and beautiful craftsmanship in a Redfern create a model that can be worn with the most delicate lingerie or evening gown.

Models in every skirt length, with varying heights above the waist, suiting the most conservative, as well as the ultra dresser.

The importance of the right hose supporter, in the matter of quality, as well as equipment, suiting the corset shape, should not be underestimated. High-quality Security Rubber Button Hose Supporters complete Redfern Models—which are priced from

$3.50 to $15.00
per pair

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The Warner Brothers Company, New York, Chicago, San Francisco

Burby

Imported Chiffon Coats, French Hats, Parasols, Veils and Novelties for Spring and Summer

Burby

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"Burbyotte" The Stainless **Glue**

IT WILL:

Glue any material, no matter how delicate, to any given surface, without injury to texture or color; it will enable you to dispense with the wire frame and to make a hat with only the edge wire; it will be found equally valuable as a means for pasting velvets, satins, silks, etc., on willow frames and straw bodies, as for glueing wings, quills and other fancies that have been broken; finally, the hat made with "Burbyotte" will be much neater in appearance than a sewed one.

IT WILL NOT:

Leave a stain on the finest material; it positively will not burn, and after it has been applied it will not harden, cake or peel off and make the hat clumsy.

THEREFORE:

It fills a long-felt want in every millinery workroom.
It is being successfully used by all up-to-date milliners, and if you desire to give it a trial

Write for Particulars

BURNOT MANUFACTURING CO.

64 Gold Street **New York**

SOCIETY

(*Continued from page 88*)

April 13th.—Navy vs. Lehigh.
April 15th.—Columbia Lacrosse vs. West Point.
April 19th.—Harvard vs. Navy, at Annapolis.

BASEBALL

March 27th.—Princeton vs. N. Y. University at Princeton.
March 29th.—Princeton vs. Bowdoin at Princeton.
April 1st.—Yale vs. New York University at Yale Field.
April 3rd.—Yale vs. Trinity College at Yale Field.
April 4th.—Princeton vs. Fordham; Princeton.
April 8th.—Yale vs. New York National League; Polo Grounds, New York.
April 12th.—Princeton vs. Dartmouth; Atlantic City; Lafayette vs. West Point, West Point; Princeton vs. Dartmouth; Atlantic City.
April 12th-Oct. 12th.—Season Nat. League games; 154 games in all.
April 14th.—Yale vs. Nat. League Virginia; Norfolk nine.
April 15th.—Cornell vs. Lehigh; Ithaca; Lafayette vs. Fordham; Easton, Pa.; Yale vs. University Virginia; Norfolk.
April 17th.—Yale vs. Dartmouth; Washington.
April 18th.—Yale vs. Georgetown; Washington.
April 19th.—Lafayette vs. Fordham; New York.
April 20th.—Eastern League Prof. Games; Baltimore, Providence, Jersey City.
April 22nd.—Yale vs. Andover; Yale Academy Field.
April 28th.—Cornell vs. Columbia; New York.
May 8th.—Eastern League; Montreal-Rochester, Toronto.

YACHTING

June 3rd.—Knickerbocker Yacht Club; annual yacht race; yacht race Boston to Bermuda.

HORSE SHOWS

Feb. 28th-March 3rd.—London Hackney Show.
April 24th-29th.—Boston.
April 25th-28th.—Brooklyn.
April 25th-29th.—Vancouver, B. C.
June 12th-24th.—London; International.
Sept. 11th-16th.—Syracuse; New York State Fair Horse Show.

GOLF

March 20th-April 1st.—Pinehurst, N. C., Annual N. and S. Amateur Tournament.
March 13th-17th.—Palm Beach, Fla; Florida Amateur State Championship.
April 13th-15th.—Pinehurst, N. C.; Mid-April Tournament.
May 24th-27th.—Amateur Championship Tournament, Met. Golf Association; Garden City, L. I.
May 29th-31st.—N. J. Annual State Tournament, Englewood, N. J.
Sept. 11th-16th.—Met. Open Championship; men; Appowamis, N. Y.
Oct. 9th-14th.—Met. Open Championship; women; Baltusrol, N. J.

SOCCER

March 19th.—Soccer; Critchley vs. Hollywood Inn; Bronx United vs. Astoria; New York State Soccer League Grounds, N. Y.

FOOTBALL

Sept. 30th.—Princeton vs. Stevens, at Princeton.
Oct. 4th.—Princeton vs. Rutgers; Princeton.
Oct. 7th.—Princeton vs. Vilanava; Princeton.
Oct. 11th.—Princeton vs. Lehigh; Princeton.
Oct. 14th.—Princeton vs. Colgate; Princeton.
Oct. 21st.—Princeton vs. Navy; Annapolis.
Oct. 28th.—Princeton vs. Holy Cross; Princeton.
Nov. 4th.—Princeton vs. Harvard.
Nov. 11th.—Princeton vs. Dartmouth.
Nov. 18th.—Princeton vs. Yale; New Haven.

POLO

March 7th-21st.—Aiken, South Carolina.

ROWING

May 19th.—Triangular Regatta; Yale, Cornell and Princeton; Lake Carnegie, Princeton, N. J.

RACING

April 29th.—Rockaway Hunting Club; Cedarhurst, L. I.
May 6th.—Meadowbrook Steeplechase Association; Westbury, L. I.
May 20th-22nd.—Virginia Racing and Horse Show Association; Richmond, Va.
May 27th-30th.—Watchung Hunt Club, Plainfield, N. J.
May 30th.—Maryland United Hunts; Baltimore, Md.
June 8th-10th.—United Hunts Racing Association; Belmont Park Terminal, L. I.
June 17th-21st-24th.—The Country Club; Brookline, Mass.
August 31st-Sept. 4th.—Maryland United Hunts; Baltimore, Md.
Oct. 7th.—Joseph E. Widener, Elkins Park, Pa.
Oct. 12th-14th.—Rose Tree Fox Hunting Club; Media, Penn.

SPRING FROCKS AT AFTERNOON TEA

MUCH observed the other afternoon were several charming members of New York's most exclusive set, as they chatted at tea at a certain very smart hosteiry of European savor.

An altogether fascinating black brocaded charmeuse costume in the peasant style was worn by a greuze beauty. The one-piece effect is hightened by a panel front, reaching from the shirred guimpe of black tulle to the knee, where a high, irregular dado band of plain black satin is set. This front panel is outlined on each side by a closely-set row of medium-sized white pearl buttons. The peasant bodice is finished at the back with a heavy cord which defines the short waist, and there are short kimono sleeves overhanging longer under-sleeves of white chiffon-cloth deeply hemstitched with black.

Her clear brunette companion was lovely in a big, blue-flowered Japanese silk and black lace. Over a square-necked guimpe of plain white mousseline de soie, its edges merely hemstitched, hung the loosely fitted silk tunic with its short Japanese sleeves edged with a three-inch band of the white, hemstitched mousseline de soie. Belted with one of the palest shades of the blue flowers, split on the sides, the tunic hung its heavy fringed edge to a little below the knees, over the lace-frilled underdress. Odd features of this gown were long, tight under-sleeves of black lace pointing over the knuckles.

Of undeniable grace on the slight figure of the third young matron was a gown of soft black satin with its skirt cut short enough in front to show the black velvet shoes, buckled with straps and dipping at the back into a sharp pointed train that dragged a few inches. Beginning at the back in gathered fulness, starting from under the belt, a narrow breadth of black satin wound her figure twice, then ended, ankle high, under a large, flat rosette. The corsage swathed the figure in the same way, and unlined black point d'esprit covered the bare arms and shoulders. She was like a Tanagra statuette.

AN OBSERVANCE AT A PARIS HOUSE

WHILE awaiting a fitting at Callot Soeures a patron watched curiously the manikins defiling before possible customers. Tulles, pailetted, and sparkling with semi-precious stones, moulded shoulders and hips, and through filmy fabrics the limbs showed clearly their outlines. Indeed, in one model a skirt split at one side showed the flesh-colored, stockinged limb to the knee. While it is certain that only an unnamed class of women wear such gowns, the interested observer reflected that the grace and elegance of line might be retained in a refined modification.

"Esco" Hosiery

THE LINE OF HONEST VALUE

Quality and Style—plus ECONOMY

If the next hosiery you buy bears the "ESCO" stamp on the feet you will be sure to obtain the greatest amount of quality, the latest style, and *both* at a saving in cost to you.

Ask at your favorite store for one of these seasonable styles of "ESCO" Hosiery:

Style 409 *"Esco" gauze lisle hose, 4-inch double garter top. Triple reinforced heel and toe. Price,* **35c**

Style 9544 *Ladies' "Esco" gauze lisle, extra sheer weave with 4-inch double top and reinforced sole, heel and toe. Black only. Price,* **50c**

Style 9494 *"Esco" very sheer Cobweb lisle, 4-inch double top. Triple reinforced sole, heel and toe. Wears splendidly. Price,* **35c**

Style 4957 *"Esco" sheer gauze silk lisle hose. 4-inch double garter top. Triple reinforced heel and toe. Has all the appearance of silk hosiery. Wears splendidly. Price,* **50c**

"ESCO" Hosiery is to be had from retailers everywhere. If your dealer WILL NOT supply you we will send direct, expressage paid, upon receipt of price.

Send for the "ESCO" Art Portfolio. It contains 3 artists' proofs (ready to frame) of "ESCO" illustrations by well-known artists—Shabelitz, Morgan and Hanatchek. Mailed on request.

You will find out all you want to know about Hosiery from the "ESCO" HOSIERY BOOK, a catalogue of correct hosiery styles, colors, etc. Mailed free on request.

Henry Schiff & Co. Sole Distributors, 890-892 Broadway New York.

The Juliet Face Wax

Trade Mark

Wrinkles come from distortion of the features, causing the skin to contract. The muscular tissues and nerve fibres become affected. The skin grows loose and flabby.

The Juliet Face Wax

when worn while one is engaged in various occupations, *holds the skin and muscles in repose.*

The worn tissues are strengthened. The nerves become quiet and rested. The skin grows firm and smooth.

If worn while motoring the straining of the facial muscles is prevented. Being flesh-colored it is not observable under chiffon veiling.

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Gowns for all occasions
Imported and Domestic Models

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Feathers, Feather Boas, Etc.

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Our work has given satisfaction for over fifty years to many of New York's representative families. And we feel that we can also satisfy you.

To be Beautiful is Woman's Privilege

Not the privilege of a few favored by nature—but the privilege of ***all.*** It is very simple. A fine complexion is the most powerful weapon in Beauty's Arsenal, causing minor irregularities to be overlooked. The use of

DENNEYS' CLEANSING CREAM

makes the skin soft and rosy, refines the pores and clears away imperfections so that the mark of Beauty is set upon the plainest face, while those naturally endowed may retain their good looks indefinitely.

Tubes, **25c.**; Jars, **50c.** and **75c.**

All Department Stores or by mail prepaid.

Denney & Denney
15th and Walnut Streets
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Exact

Size

The Junior Tattoo

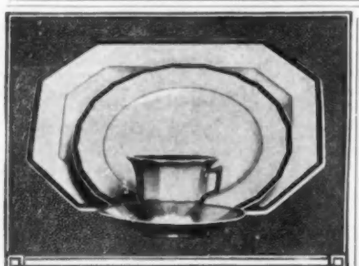
Its gentle and insistent alarm calls at the desired time. Every twenty seconds for five minutes, the alarm will ring unless the silent switch is turned. Carry it in your traveling bag: it is not much larger than a watch. Suitable for your own, the guest and the maid's room; for the cook in the kitchen; the coachman and the chauffeur. It is a handsome desk clock. Every home should have several.

Price $1.75 (in Canada duty extra)

Sold by dealers everywhere. If you cannot conveniently buy it, send price and dealer's name for as many as you want. In rich leather case (black, red or brown) for traveling, $3 each. Write for booklet.

THE NEW HAVEN CLOCK CO. New Haven Conn. **125 Hamilton Street**

"Girl Holding Out a Medal on a Chain" one of Rembrandt's pictures which brought $70,500 at the sale of the Robert Hoe collection



Colonial Style DINNER SETS

We illustrate above the Colonial Style in China, a shape that is very popular with all who appreciate richness combined with simplicity. Made of finest Limoges China, richly decorated with a plain band of gold. Can be furnished as a complete dinner set of 82 pieces or special combinations may be made up to suit the individual need.

This is but one of the many attractive styles in dinner sets, which we are showing. Our stock is now complete for the spring and we invite your correspondence or inspection on *anything you may require in*

Fine China and Glassware

D.B. Bedell & Co.

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Buy Furs Now

GET 1911 styles at 1910 Clearing-Sale prices. Some beautiful articles in stock at money-making figures for careful buyers. Write for Style-Book No. 15, and information about Inventory-Sale prices.

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are on exhibition all summer in our cool, airy Saint Paul showrooms. When passing through Saint Paul this summer, call and see us. Our store is always open.

We invite correspondence about repairing and remodeling of fine furs. We also tan all kinds of raw skins, and make rugs, robes, etc. See the best dealer in your town, or write us direct.

E. ALBRECHT & SON

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St. Paul, Minn. **Established 1855**

A R T N O T E S

EXHIBITIONS NOW ON

New York. Metropolitan Museum. Works of Winslow Homer and a loan collection of Arms and Armor.

American Art Galleries. Collection of modern paintings gathered by the late Peter Schemm, of Philadelphia. March 13th to 18th.

Gimpel and Wildenstein's. Early Italian paintings.

Kennedy's. Rare and ancient etchings and engravings.

American Numismatic Society at Hispanic Society of America. Prince Paul Troubetzkoy and Mrs. Robert W. De Forest's collection of Mexican majolica.

Sixty-five West Fifty-fifth Street. Eastman Johnson.

Fisher Galleries. Old Masters.

Lenox Library. Paris in etching.

Kleinberger's. Flemish, French and German primitives and old Dutch masters.

Charles of London. The Mannheim collection.

Durand-Ruel's. Claude Monet.

Madison Art Gallery. Mrs. Blair Thaw.

Cottier Gallery. The great English portraitists.

Buffalo. Albright Gallery. Paintings by George H. Bogert, Walter L. Palmer and other Americans.

Philadelphia. Pennsylvania Academy of Fine Arts. Annual exhibition of the "Academy."

Newark. Newark Museum Association. Paintings of New York City.

Washington. Congressional Library. Japanese Prints of C. S. Noyes collection.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Eighty-sixth exhibition of the National Academy of Design, March 11th to April 16th.

Fine Arts Gallery. The American Water Color Club's annual exhibition. April 27th to May 21st.

Chicago. Art Institute. Annual of Chicago Architectural Club and Salon of American Federation of Photographic Societies. May 7th to 26th.

Pittsburg. Carnegie Institute. Fifteenth annual international exhibition of paintings. April 27th to June 30th.

Rome. United States Pavilion, International Exposition. Paintings, water-colors, pastels, miniatures, drawings in black and white and small sculptures.

Gossip

THE Metropolitan Museum of Art has attained the honor of holding the two most important exhibitions, in point of quality and history, of the present season. They are the exhibition of the paintings and water-colors of the late Winslow Homer and the exhibition of arms and armor. Both are as comprehensive and complete as possible. They were opened simultaneously, with a private view, on February 6th. The Winslow exhibition will close on March 19th, and that of the armor on the 16th of the following month.

The catalogue of the collection of arms and armor contains 250 numbers. It was compiled by Bashford Dean, and treated in a way that is both entertaining and instructive. As for the exhibition—the arrangement of it must go down in history as a masterpiece of the decorator's art as well as a historical compilation of great simplicity. Ranging from about the year 1450 to that of 1650, examples of the work of armorers of the two hundred intervening years is arranged, precisely and accurately, in chronological order.

It is interesting to note that in opening the exhibition Edward Robinson, Director of the Museum, spoke of arms and armor as a branch of the fine arts that for a number of years in this country had been relegated to an inferior place as an art-craft. He declared that it had always, in Europe, been considered as one of the highest branches of the fine arts and that that certainly was its proper place.

The different pieces of the collection were loaned from the collections of Robert Sterling Blair, Amory S. Carhart, Bashford Dean, Robert W. De Forest, Mrs. Isaac M. Dyckman, William B. Osgood Field, George Jay Gould, Henry G. Keasbey, Edward Hubbard Litchfield, Philip M. Lydig, Clarence H. Mackay, Frank Gair Macombe, Ambrose Monell, J. Pierpont Morgan, Howland Pell, T. J. Oakley Rhinelander, Mrs. William Rhinelander, Frederick Sherman Rook, Cornelius Stevenson, Mrs. Ruthe

(*Continued on page* 94)

"THE SPRINGTIME OF A WOMAN'S LIFE SHOULD BE ALL THE TIME."

—Elizabeth Hubbard.

Grecian Chin Strap (shown above) is a shapely, close-fitting silk elastic or rubber band, easily and comfortably adjusted. It eradicates double chin, lines and wrinkles formed during a relaxed condition of the muscles and tissues. It compels correct breathing. Silk elastic or rubber. Each **$5.00.**

Grecian Daphne Skin Tonic, clears the skin wonderfully, removes dark lines and puffiness under the eyes. **75c, $1.00, $3.00.**

Grecian Cleansing Cream is pleasantly effective for sensitive, delicate complexions. Per jar, **50c, $1.00, $2.00.**

Grecian Muscle Oil fills out hollows; builds up weakened tissues and creates a smooth, healthy complexion. Per bottle, **75c, $2.00, $4.00.**

Grecian Skin-Food is used with the Muscle Oil, and adds to its efficiency in nourishing and restoring the tissues in faces and necks that have lost their youthful roundness. Per jar, **75c, $1.50, $2.50.**

Grecian Cream of Velvet, for the preservation of delicate skin, keeping it pliable, smooth and fine as velvet. Per jar, **50c, $1.00, $2.00.**

Grecian Japonica Lotion, makes the skin smooth, cool and white. It will remove redness and all blemishes. In colors, pink, white and cream. **$1.00, $2.00.**

The soft, unblemished, velvety skin, the brilliancy of the eyes, the rounded contours of shoulders and neck, the suppleness and symmetry of form—all these are the heritage of youth, but may be possessed by every woman, young or old—age is no barrier.

ELIZABETH HUBBARD'S
Famous GRECIAN
Preparations and Treatments

assure marvelous results in creating beauty in all its charms and loveliness. Any of the preparations mentioned below *if applied regularly* and according to instructions contained in the small book accompanying each order sent out will give more than satisfactory results.

New method facial treatment at Salon—Single, $2.00; courses of Six Treatments, $10.00. Treatments may be arranged for at hotels and residences.

Mrs. Hubbard's essay, "Beauty, How Acquired and Retained," sent free upon request. Aside from being a treatise on beauty this essay describes all preparations and treatments and their cost. Consultation and all questions on beauty, health and hygiene answered without charge. Address

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Miro-Dena Mentonniere

(CHIN SUPPORTER)

A marvelous, patented French invention—the only device in the world which will positively prevent or overcome the double chin, the drooping mouth, the lines about the nose and mouth or the wilted throat. It prevents abnormal tissue formation, rests and supports the tired, weak and relaxed muscles—holds them in place while they contract and regain their natural strength and firmness, insuring a perfect contour.

The Miro-Dena Chin Supporter has no rubber to overheat and wilt the skin, to cut the hair or give way with the weight of flesh. It can be adjusted more and more firmly from time to time as the muscles contract—is durable, can be laundered easily and without damage, and is *the only device of the kind in the world which will hold firmly to the head and will not slip off when wearing.*

On sale at Toilet Articles Departments of the leading stores or, address

MIRO-DENA CO., Lock Box 432, Madison Square Station, New York City

Berthe May's

MATERNITY CORSET

Insures Ease and Comfort, Supports and Preserves the Figure and Permits One to Dress as Usual.

The lacings, at the back only, contribute largely to the comfort of the wearer

The superiority of Berthe May's Corset is vouched for by physicians, who use it in their own family and prescribe it among their patients.

Illustrated booklet No. 14 and photographs sent on receipt of a 2-cent stamp

BERTHE MAY

125 West 56th St. New York

Silk Automobile and Travelling Coat

as Illustrated

Original model, smart lines; Rainproof—water rolls off; smooth surface, repels dust; does not crease or crush; light-weight and comfortable. Colors: blue, tan and black. Contrasting colors for collar and cuffs. All sizes.

$45.00

BERGDORF & GOODMAN CO.

Custom Tailors and Dressmakers to Women

32 WEST 32d STREET, NEW YORK

Between Fifth Avenue and Broadway

We carry at all times a very large stock of garments for immediate wear.

Mme Leonard

Largest Retail Manufacturer of

Lingerie Gowns and Dresses, Afternoon Dresses, Simple Dresses, Street and House Dresses, Evening Gowns, Tea Gowns and Kimonos.

Smart Gown for Bridge and House Wear

This gown portrays the creative genius of Mme. Leonard. It is a smart and distinctive model that shows unusually graceful lines. It is made in corn color satin (may be had also in any desired coloring), with coat of self material, cut away front and shirred at the back into a three-inch panel of Venice Lace insertion; coat edged with tinsel lace and beaded fringe. Empire waist, trimmed with velvet ribbon, silk buttons with embroidered centers. High or low neck as desired.

Special Price $36.50

of Imported Messaline, $34.50

of Crepe de Chine or Crepe Meteor, $40.00

Every garment is made to measure; fit and satisfaction guaranteed in every case. Samples and self-measurement forms mailed on request. Mail orders carefully filled under the personal direction of Mme. Leonard.

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YOUR MONOGRAM

on handsome china

lends a touch of individuality and refinement to be had in no other way.

As direct importers we are able to offer unusual values in fine chinaware, which when monogrammed, invariably appeals to women of discriminating taste.

Your own ideas for decorative treatment and design will be carried out by our artists.

5 o'clock Tea or Luncheon sets---56 pieces, coin gold border and Monogram, very artistic, from $32.50.

Your correspondence is invited, or, better still, if convenient, call to look over our interesting line.

The Art China Import Co.
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286 FIFTH AVENUE NEW YORK

Ladies' Suits Remodelled

The correct expression of Fashion's latest decree and the preservation of the wearer's individuality is the highest attainment of the remodelling art.

Previous season's garments may be remodeled to the prevailing

Short Coats and Narrow Skirt Models

producing charming, chic and exclusive effects.

My thoroughly equipped establishment and complete facilities give every assurance of absolute satisfaction.

Tailored Suits from $65.

A wide range of the latest fashions and fabrics that are bound to meet every requirement of taste and discrimination.

A R T N O T E S

(*Continued from page 92*)

ford Stuyvesant and Alexander McMillan Welch.

There are fifty odd pictures in the Homer collection. The first completed one of this number was his The Bright Side, a scene of the Civil War, showing four negro teamsters lying in the sun, the black of their faces contrasted against the white of a tent behind them. It is painted with an attention to detail that is miscroscopic and conscientious enough to place it in line with the work of such sticklers for cold and calculating accuracy as Gerome, Bargue and Detaille. And yet it is superior to the work of these men. Its intent is expressive—expressive despite its technique, and the canvas is delightful in light and color.

The last of the painter's pictures is the Shooting the Rapids, Saguenay River, which remained unfinished in his studio at Prout's Neck at the time of his death. Between this picture and The Bright Side practically every phase of his always advancing art is displayed.

Apart from the small exhibitions, which have been plentiful as ever, the art lovers of New York and, indeed, of the entire country, have directed their attention most particularly to the sale of the Robert Hoe collection. That collection will go down in the roster of art sales as one of the largest the country has ever witnessed. The numbers of its catalogue fell just short of five thousand.

The prices paid for the objects were as variable as March winds. Sometimes they were exceptionally small, at others exceptionally large. The usually successful prophets of prices were continually put to shame.

The pictures of the collection which aroused not very pretty controversy were, if one may judge by prices, the least liked of the many collections within a collection that Robert Hoe had made.

The record price given for one of these Rembrandts, A Young Girl Holding Out a Medal on a Chain, came rather as a surprise. While the picture was greatly admired, it was said that its surroundings must militate against its value. And even now, when it has brought the record price for a Rembrandt in this country—$70,500—collectors and the purchasers of the picture, Scott and Fowles, the dealers, say that its price, in comparison with its undoubted authenticity and great beauty, was ridiculously small.

As for the other pictures of the collection, if the names attached to them are to be said to have any value, the prices given for them were absurdly cheap.

A partial list of the names of the painters, pictures, purchasers and the prices paid is as follows:

Genre Scene, Fornischer; R. H. Jones.	$80
Genre Scene, Gisbert; C. V. Seward.	55
Sunday, Eastman Johnson; J. F. Harris	250
Fishing, George H. Boughton; Holland Art Gallery	90
Study of a Nude Woman Lying Down, Frederick A. Bridgman; L. A. Lanthier	100
The Tea Rose, George H. Boughton; L. A. Lanthier	160
Dahlias and a Rose, Diaz; C. Fleirmans	110
Landscape, Frederick Richard Lee; J. F. Harris	160
La Danse des Amours, Charles Chaplin; A. Haviland	180
La Visite des Cardineaux, Isabey; Knoedler & Co.	850
A Tanagra Dancer, George H. Boughton; L. A. Lanthier	55
A Connecticut Landscape, J. Alden Weir; S. Woods	80
A River Landscape, Sauzay; J. F. Harris	220
Indolence, Charles Chaplin; Bousgod, Valadon & Co.	1,600
The Terrace, Leloir; C. De Vivo	290
Summer Landscape, Picknell; A. B. Wallace	160
Fishing Boats, Quartley; R. E. Tod.	350
In the Harem, Gerome; Emerson McMillan	1,275
Dance in the Barn, William Sidney Mount; W. W. Seaman (agent)	200
A Dutch Landscape, Wahlberg; H. Jones	$260
Promenade Galante, Adrien Moreau; Holland Art Gallery	260
A River Landscape, Daubigny; C. Fleirmans	650
Faust and Marguerite, Tissot; John Van Schaick	500
A Brittany Landscape, Trouillebert; R. E. Tod	600
Summer Landscape, Picknell; C. V. Seward	250
Un Paturage, Jacque; C. Fleirmans	600
Summer Landscape, Picknell; A. F. Bremmer	170
Holland Landscape, Wahlberg; H. Jones	200
Brittany Landscape, Picknell; F. C. Havens	200
Virgil, John La Farge; Knoedler & Co.	750
Italian Autumn, Thomas Cole; Thomas Barlow	325
The Schoolmaster of Sleepy Hollow, George H. Boughton; H. Jones	350
The Fallen Angel, George H. Boughton; F. C. Havens	400
Tanagra Dance, George H. Boughton; John Proctor	500
Flowers, Simon Gardimie; A. B. Wallace	80
Landscape, Daniel Huntington; John Proctor	200
Le Triomphe d'une Femme Equivoque, Couture; Blakeslee	370
Nymph and Satyr, Stella; Olivotti	65
Europa and the Bull, German eighteenth century copy after Boucher; Ormond G. Smith	80
Diana and Actaeon, German eighteenth century copy after Boucher; Ormond G. Smith	80
Fête Galante, French eighteenth century copy; H. Jones	80
Portrait of Mademoiselle Olivier, Jean Baptiste Greuze; Emerson McMillin	950
Environs de St. Cyr, Georges Michel; J. Pendleton	225
Portrait of Mme. De Rochechouart, Duchesse de Pienne, Vigee Le Brun; John Hallet	450

The total for the first evening's sale of fifty-eight pictures was $19,165.50; for the second evening's sale, at which time the Rembrandt was sold, was $110,030. These sales took place February 16th and 17th.

On the first of these dates a total of $14,575 was realized on the sale, during the afternoon, of the porcelains. The following day's sale of porcelains—February 17th—realized a total of $27,500. The prices for all of these porcelains were said, by connoisseurs, to be very cheap. One very well known collector of porcelains declared that the Hoe collection of porcelains was the finest in quality and extent ever offered at public sale in this country. He compared it to the Morgan collection that now adorns the Metropolitan Museum of Art.

The Wedgewood "Portland vase," which had created a great deal of interest before the sale, was sold for $725 to A. Haviland. That was sold on the afternoon of February 21st. On the evening of the same day, again at the American Art Galleries, Rembrandt's etching of Christ Healing the Sick sold to Arthur H. Hahlo for $4,500. That is record price for a Rembrandt etching sold at public auction in this country and proves, collectors say, that American interest in etchings has not yet reached the high place accorded it by foreigners. Some twenty years ago, in corroboration of this, a print from this same plate was sold on the other side of the water for $10,000.

Rembrandt's An Arched Landscape with a Flock was sold on the same evening to Kennedy & Co. for $2,800; his The Three Trees to an agent for $1,900; his A Landscape with a Cottage and a Haybarn, to J. S. Kennedy for $1,050, and his Clement de Jonghe, to Frederick Keppel for $2,300.

Albrecht Durer's Adam and Eve was sold on the preceding evening to Mrs. Joseph Pulitzer for $1,350, and the preceding afternoon a spinach-color carved jade vase, of cylindrical shape (Pi t'ung), was sold to Thos. B. Walker, the collector, for $3,600

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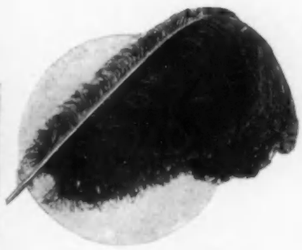

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FASHION DESCRIPTIONS

PAGE 26

LEFT FIGURE.—Redingote of contrasting shades of gray. The coat effect, with its quaint cape and peplum carrying out the cut-away lines of the lower edge, is of silver-gray, wool-back satin, fastened its length with smoke pearl buttons. The waist portion is slightly gathered into the smoothly fitting peplum. The skirt flounce section is of gun-metal, wool-back satin cut on straight, scant lines. Pattern cut to order; price $4.

MIDDLE FIGURE.—Frock of bordered chiffon cloth in wheat color with the border of café au lait designed in tones of golden brown. The bodice, cut in one piece with the sleeves, has pointed shoulder cape sections reaching to the round neck, which are of the bordered marquisette, as are the sleeve cuffs. The waist is slashed to reveal black satin, and the side portions hang free over the draped girdle. The skirt shows an odd treatment, the tunic border being brought up diagonally across the front over the free hanging left side. Pattern cut to order; skirt, $2.50; waist, $2; dress, $4.

RIGHT FIGURE.—Frock of plain and dotted foulard in dark blue and white. The odd vest-like bodice has one side of dark blue and the other of blue and white foulard with a rever of the dark. The tucked chiffon yoke is finished with a bow, and there is an inset of black satin at the lower part. Pattern cut to measure; price: skirt, $2.50; waist, $2; whole dress, $4.

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LEFT FIGURE.—White linen frock with a collar of cut-work embroidered in color, embroidered buttons and a cotton cordelière. The waist, which closes in front, is cut in one piece with the short sleeves, which show tucks for fulness over the elbow. The skirt has the raised waist-line girdled with cordelière, and is cut with the front closing continuing that of the waist to the lower part, where the line slants off to the left.

MIDDLE FIGURE.—Frock of sheer eyelet embroidered mull over rose-figured foulard with bands of solid color. The simple bodice, cut in one piece with the short sleeves, is over a similarly cut foundation bodice showing rose-colored silk bands edged with Valenciennes lace. The crush girdle is also of the rose silk. The skirt over-drapery of embroidered mull is open the entire length at both sides, showing the rose-figured foundation with plain hem.

RIGHT FIGURE.—Costume of lapis blue and white striped marquisette contrasted with that of solid lapis color and banding of string-colored Venetian lace. The bodice, cut in one piece with the short sleeves, shows the lace bandings crossing diagonally. The V of the girdle front is of the plain blue marquisette, as are the bandings en neck and sleeves and the flounce section of the skirt bottom. The upper section of the skirt shows the lines running round in contrast to the section of stripes below, which is finished with a broad lace banding. Patterns of these models cut to order; skirts, $2.50; waists, $2; dresses, $4.

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LEFT FIGURE.—Frock of lavender bordered chiffon, showing an exquisite wide satin band designed with an effect of hand-painted medallions of miniatures and festoonings of silvery ribbons and pink rosebuds, outlined by narrow black satin markings. The simple bodice, cut in one piece with the short sleeves, is shirred over cords at the round yoke-line and also at the raised waist-line. The border forms the sleeve portions and the sides of the bodice. Pink chiffon rosebuds garland the waist and outline the side panels formed of chiffon puffings alternating with insets of filet lace divided by narrow black satin ribbon.

MIDDLE FIGURE.—Costume of bordered black and white coin spotted foulard. The bodice has a folded front with a small V inset of white net and coin-spot revers which reach to the deep girdle of black satin folds. This satin also forms a diagonal trimming on the waist, crossing from rever to the side rosette with long streamer end. The sleeves showing the bordered finish are cut in one piece with the bodice. The skirt has six tucks, a plain alternating with that of a dot design.

RIGHT FIGURE.—Empire frock of bordered white chiffon with a Delft blue chrysanthemum design. The effective bodice has a deep square yoke-line continuing down the upper part of the short sleeves. The upper part of the bodice so formed, or the yoke and sleeve puffings, are in one piece of the softly gathered chiffon. The lower part of the waist and the under sections of the sleeves are of the bordered material. The Empire waist-line is draped with folds of white satin, and the back panel, set in the skirt, is joined to the tab-like extension of the bordered bodice. Patterns of these models cut to order; prices: skirts, $2.50; waists, $2; whole dresses, $4.

PAGE 47

LEFT FIGURE.—Frock of figured foulard in cornflower blue with black markings and a border in Greek design. The broad, square yoke is of cream chiffon over net banded around the neck in black satin and fastening over the shoulder in points with tiny satin buttons. The bow at the neck and the girdle are of black satin. The sleeves are cut in one with the simple waist which gathers into the waist-line, and the straight-hung skirt with its bordered bottom is similarly gathered.

MIDDLE FIGURE.—Gown of black and white striped foulard with trimmings of black satin. The bodice fastens to one side and shows an oddly designed effect in revers. The larger drapes the bodice front, while the smaller finishes the side yoke line. The tucked net yoke has a tiny satin bow. The skirt, finely tucked at the top, follows the side closing of the waist. The deep satin border of the skirt is cut in points at the upper edge.

RIGHT FIGURE.—Dotted marquisette in lettuce green with a deep border design. The bodice, with sleeve caps cut in one piece with it, opens in the front over a vesting of cream net, and the bordered material also bands the sleeve puffs of net. The crush girdle fastens in a scallop outline with three buttons. The finely gathered skirt shows the deep border at the bottom. Patterns of these models cut to order; prices: skirts, $2.50; waists, $2; whole dresses, $4 each.

PAGE 52

LEFT FIGURE.—Costume of dark blue surah. The back of the jacket shows the new deep rounded collar effect, though in reality not a separate collar. The revers in the back of the jacket are repeated in the skirt. Striped green, white and black braiding forms collar and narrow vest.

MIDDLE FIGURE.—Callot model of Malachite cheviot. The collar and cuffs are of green ribbed silk. Buttons of the silk with velvet ball centers. Velvet tabs divide the revers—forming the top of collar at back.

RIGHT FIGURE.—Suit of black and white striped silk. The skirt slightly shirred on the sides and at the back. White pearl buttons rimmed with black rubber trim the large sailor collar of the striped silk, edged with black silk. Patterns of these models cut to order; prices: skirts, $2.50; coats, $2; or whole suits, $4 each.

LACE COLLECTING—A FASCINATING FAD

(*Continued from page 36*)

were used in Spain for the court dress and by the church, for the adornment of vestments, altars and images of saints. When the French invaded Spain, churches and monasteries were pillaged and their treasures scattered, and it is probable that the lace seized was sold in the market under the name of "Point d'Espagne." It is quite likely that nuns from Italy taught the art in the convents and that lace of the kind was made. If we try to settle the question by judging according to style, we find that there is not enough difference to mark Spanish Point as really distinct from Venetian. It appears that although the Spaniards have always been good lace customers for the output of other countries they have never been great lace producers.

The laces reproduced on pages 35 and 3 were loaned by Miss Sara Hadley.

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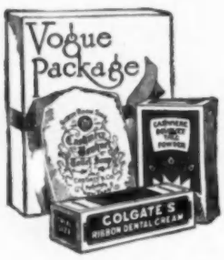

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CASHMERE BOUQUET

ON HER DRESSING TABLE

BEAUTY of feature is not more attractive than a symmetrically proportioned figure, graceful carriage and perfect poise: the latter is even more expressive of personality, yet how few are the women who attain the ideal in this particular. Perhaps this is because the comparative ease with which these attributes may be attained is not widely understood, or the importance realized of how much erect carriage and perfect proportions contribute to health and strength. It has remained for a clever woman of the middle west to work out the problem of how best to attain these desirable characteristics for the majority of women, and countless are the testimonials of appreciation she has received from all over the world.

TRAINING THROUGH CORRESPONDENCE

Her instruction is almost invariably carried on through correspondence, and no method could possibly be founded on more practical or healthful principles. In the first place one's weight may be reduced or augmented exactly in the ratio necessary to achieve desired results even though the change of condition should be extreme. No medicines or drugs are used, and good health follows the carrying out of the treatment as naturally as night follows day. There is really no reason why women should submit to the burden of carrying loads of fat—unconsumed fuel, since through exercise and diet adjusted to individual needs reduction to proper proportions will be brought about. Prominent abdomens can be made to disappear in many cases if the weight of the body be properly poised, but in other instances the whole body must be reduced. The matter of superfluous flesh is by no means one of rarity alone, since adipose tissue presses upon nerve centers, dulling brain force and will power. Strong vital force cannot be maintained without strong nerves and free circulation.

IMPORTANCE OF DEEP BREATHING

Directions for breathing exercises are given prominence, because this point is considered very important. Indeed I am informed on competent authority that statistics shows that the majority of people do not take a full, long breath that entirely purifies the lungs once a week. Carbonic acid gas remaining in the system shows itself in flabby muscles and sallow complexions. Women grow prematurely old and wrinkled by the receding of vital force, and electricity must be generated in nerve centers, the circulation kept strong and the nerve force free. For perfect strength, habits of poise should be cultivated, as too much vital force is wasted at every turn. Many even sleep with nerves and muscles tense, while on every side we see those who show no economy of vital energy in anything they do. The woman who has thought out the really remarkable system I have in mind is to be thanked for her good offices to mankind generally, for through her instruction much that is most desirable is to be attained in the way of grace, beauty and health.

THE DISTINCTION OF POISE

Her ideas of the effect of an easy, dignified and self-possessed bearing alone if heeded would make her a benefit to all her sex. Do we not all know the impression given by a dignified and self-possessed bearing? And does it not always bespeak for those who have it both refinement and culture often carrying weight which is of inestimable value in life. Conditions of all kinds are treated in a sane and effectual manner, including indigestion, torpid liver and sluggish circulation; bony necks and chests are developed, leanness corrected and obesity cured. All these improvements are accomplished by means of correspondence which makes the results even more remarkable, and a free booklet is sent for the mere asking, which will give some idea of the vastness of the work this woman has undertaken.

SAMPLE TOILET SOAP, CREAM AND POWDER

An American house well known for its reliable toilet preparations has prepared a nice little sample package of soap, dental cream and talc powder which it will mail for the small sum of 12 cents. It holds enough of each article to last over a week end, or an all night trip, so a definite purpose is accomplished by even so small a package, and the convenience is naturally quite considerable. As for the quality of all these preparations, it is extremely high, and I am sure many of those who send for these samples, will adopt the same articles for permanent use. The delicate odor with which they are perfumed has become famous, because it is much liked; the refreshing lather of the soap is most agreeable and the dental cream may be relied upon for honesty of compoundure and effectiveness, as well as its very agreeable taste.

WARDING OFF WRINKLES

Indifferent indeed to the whispers of vanity must be the woman who unconcernedly regards her first wrinkles. With the advent of these tiny lines youthful freshness departs, and the whole character of the face is often woefully changed. Quite naturally, therefore, for most women and men they are among the most dreaded signs of advancing years. At the very first appearance of these wrinkles a reliable treatment should be applied, but in this particular too much care can not be used in choosing the right means, as facial massage if ill administered aggravates the original trouble. The woman who is responsible for the method I shall now attempt to describe inspires confidence from the fact that her business has been established for many years and her methods are highly regarded in London and Paris as well as in New York. Those who claim that she has helped to preserve their freshness and beauty can be counted by the hundreds.

A NOVEL METHOD

The method is not usual, nor is it to be confounded with what we generally term massage, for it is a steady and strong tapping with the ends of the finger which is relied upon to brace the muscles and stimulate the skin without stretching or pulling either. The idea has been found beneficial as carried out by skilled hands, since the blood is brought into circulation in a manner which cannot work injury. Of course there is a whole arsenal of creams and lotions to help in the desired results, several of these being unique. Among them is an Eastern oil which seems to be the foundation of all good. It makes the skin strong and healthy, supplies its wasted tissues, and braces the muscles.

The end aimed at in the treatment is to restore the beautiful contours of youth, its freshness and the firm texture of the skin. There is a tonic to cleanse the skin and pores, to help brace the face against the extremes of cold and heat and all changes of climate; to whiten and to tone the skin. There are powders, creams, lotions and eyebrow growers as well as eye drops for tired eyes and bandilettes to further soothe them. To mention in detail the many important preparations to be procured from the skilled hands is hardly possible, but I can only say that all beauty culture needs seem to have been considered by the maker, and in every case of which I have knowledge the results have been satisfactory.

To return once more to the primary idea, I should advise this or some equally good treatment most strenuously for those who find that their skin is losing its tone and color, its firmness, smoothness or freedom from lines. Also for those whose life during at least part of the year is filled with social duties of a tiresome nature. Years also rob one of much in the way of contour and texture. Take "time by the forelock" then and put yourself unreservedly into the hands of some conscientious, reliable and skilful specialist. One will be amply repaid for her forethought.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

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Ripplette is fast colored, pre-shrunk and very durable. It comes in solid white corded and hemstitched lace effects, in solid colors and in combination stripes of all the favored colors.

In the summer cottage or bungalow, Ripplette serves many purposes. It is an appropriate fabric for draperies, couch covers, sofa pillow covers and furniture slips.

If your dealer cannot show you the new patterns of Ripplette, write to us and we will be pleased to send you samples.

BLISS, FABYAN & CO.
BOSTON NEW YORK CHICAGO

This shape we are making for Scott & Co., No. 1 Bond Street, London, England.

Our Own Origination

Light weight, Double brim Durable Sailor, all head sizes.

Atchison & Co.

170 Fifth Avenue

NEW YORK

Nelson A. Elsasser,
General Representative

HEALTH LAWS *for* RHEUMATICS

RHEUMATISM is a convenient word to use and is generally applied to any twinging condition, especially of joints, for which we can find no more suitable explanation. The name is very antiquated, meaning, as it does, a "painful humor." We may smile at the thought of possessing "humors" in these days, but our progress along certain lines has assuredly not been very flattering, as we still do the selfsame things which our forebears did thousands of years ago to produce inflamed nerves, muscles and joints, and probably will continue to do so as long as the human race exists.

The English-speaking people—that is, the British and Americans—suffer more from conditions of this kind than other peoples, and within more recent years a good deal has been heard as to the relation that exists between uric acid and rheumatism. Indeed, only a few years ago "uric acid" was so talked about that it was glibly referred to, in season and out, as being at the root of almost every physical ill. The pendulum has swung away from this extreme and we no longer credit "uric acid" with being the *raison d'être* for every painful condition to which human flesh is heir.

We all know that the body gets its nourishment from the blood. Now the normal chemical reaction of blood is *alkaline;* when, therefore, the tissues are constantly bathed in blood which is *acid* instead of alkaline, something is bound to go wrong, and the amount of mischief set up depends upon the amount of acidity of the blood and the ability of a given constitution to ward off, or get rid of, the EXCESS OF ACID; for normally there is a certain amount of uric acid in the body; there must be, as it is the end product of all nitrogenous food and is eliminated from the body through the kidneys. It is only when there is an excess, an accumulation, of uric acid in the kidneys that its presence is manifested in one or another painful manner. The thickening of joints and the little nodular swellings, sometimes seen on the fingers of rheumatic or gouty subjects, are due to a deposition of urates in these situations.

SYMPTOMS OF THE DISEASE

Among women, especially those in the easy walks of life, *lithaemia* is very common. It is a condition allied to gout and so-called rheumatism, and is due to an excess of uric acid in the blood. It may exist for a while without any notable symptoms except a *chronic tired feeling,* when, as a result of too little *healthy* exercise, impaired elimination, luxurious living, combined with a nervous temperament, constitutional disturbances begin to manifest themselves. The appetite is variable; there is a metallic taste in the mouth; there are symptoms of indigestion (eructations, flatulence, and so forth); the mucous membranes all over the body become inflamed upon the slightest provocation; there are nervous symptoms, especially of the heart (palpitation), and of the skin, which may be dry and itch; there are various neuralgic or rheumatic conditions, such as one-sided headache ("migraine"), a painful joint here and there. Sleep is interfered with, and when this state of affairs is prolonged, it gives rise to one of general wretchedness.

SOME OF THE CAUSES

The celebrated Dr. DaCosta defined lithaemia as a condition in which "the income of nutriment is in excess of the output of waste." Other authorities hold that it is a gastric-intestinal auto-intoxication; but one thing is certain, that lithaemic women are very unsatisfactory patients, as they flit about from doctor to doctor, and from one European spa to another in search of an elixir of life, while all the time keeping up their state of nervous unrest, and neglecting the fundamental laws of health; one of the most important of which is thorough mastication of all food. The heavy woman should exercise with method in the open air, so as to favor the consumption of fats in the body; for this purpose horseback riding, rowing and brisk walking are admirable. Thin, nervous women demand rest with massage and passive exercises. The constant use of lithia water, especially in the spring, is also of first importance.

THE IMPORTANCE OF DIET

Perhaps no one subject has been hashed and re-hashed to a greater extent than that of the diet for gouty and rheumatic patients; and in this connection it may be said that what is one man's meat is another man's poison. For instance, many persons with only a slight gouty tendency cannot ingest eggs in any form without provoking a painful attack of one kind or another; whereas veritable slaves to gout enjoy and assimilate eggs in any form. It is generally conceded that fruits and green vegetables, white meat of poultry, freshly caught fish are permissible, whereas fried meat of all kinds, ragouts, made gravies, dried and salt foods are positively prohibited.

SALTS AND BATHS

To favor the elimination of poisonous products in the blood, one does not have to go to the Continental Spas; one can live rationally at home. The robust can stand from one to two teaspoonfuls of Carlsbad Sprudal salt in a tumbler of hot water a half-hour before the first meal of the day; others require Rochelle salt, or, better still, *sodium phosphate,* taken in the same way. The action of the latter upon the liver is particularly desirable. The constant use of lithia water reduces the acidity of the blood, whereas special baths are advised to carry off waste products through the skin, as well as to allay nervous irritability and to quiet the heart's action.

Hot baths have been favored for neuralgic and rheumatic conditions from time immemorial, especially hot sea baths; these can be taken at home, and are prepared in the following way:

Formula for a Sea-Salt Bath.

Muriate of soda	1 pound
Sulphate of soda	½ pound
Chlorid of lime	¼ pound
Chlorid of magnesia	¼ pound

Dissolve in two gallons of hot water and add to 40 gallons, or an ordinary bath of hot water. The body should be immersed in this bath for fifteen minutes. If an attendant can apply gentle friction to the skin, so much the better. On leaving the water, cover well with a blanket and rest fully one hour; the salt water is allowed to dry into the skin; after a long rest, the body is briskly rubbed down with a Turkish towel.

FOR LOCAL APPLICATION

For painful affections of the nerves, the local use of moist heat until the surfaces are intensely red, followed by the application of a penetrating oil, gives the greatest comfort. *Oil of mustard* is by all odds the best; it is rubbed along the afflicted nerve, the parts being then encased in a thin layer of soft cotton.

For local applications in rheumatic joints, methyl salicylate is of value. It is put on drop by drop, the joint enveloped in gutta-percha tissue and a flannel bandage applied.

Hot cloths lightly wrung out of Fuller's Lotion, and applied to any "rheumatic" spot, covered with oiled silk, usually afford great relief.

But all medication is valueless, unless the most rigid hygienic measures as to an abundance of *fresh* air, exercise and diet, are religiously pursued. Almost any condition will correct itself if the laws of health are observed.

HOW TO AVOID GOUT AND RHEUMATISM

These laws of health cannot be too frequently repeated:

(1) First and foremost, and of superlative importance, is the thorough mastication of all food.

(2) Avoid stimulants and condiments.

(3) Bathe the entire body at least once each day.

(4) Evacuate intestinal residue at least once each day.

(5) Dress hygienically; wear clothing so loose that there is no pressure anywhere that will interfere with the circulation of the blood or retard the proper ventilation of the skin.

(6) Arrange sleeping apartments so as to assure the constant breathing of *fresh* air.

(7) Exercise in the open; walking briskly is ideal; but exercise, and again—*exercise.*

GENUINE R&T SILKS

AS LONG AS GOOD SENSE AND GOOD TASTE SURVIVE, SHANTUNG SILKS WILL RETAIN THEIR POPULARITY.

Shantung is the silk of many uses. It meets more requirements than any other dress fabric and meets them well. For the tailored frock, street costume or in fact the gown that will suit the occasion, let the occasion be what it may, the dress of Shantung is correct. In no other fabric can be found such a combination of style, durability and economy.

Rogers and Thompson are pioneers in the manufacturing of American Shantung silks and R. & T. Shantung silks are the best Shantung silks in the world.

They are now treated with the "Pluvette" process, which makes them proof against spotting by water. "Pluvette" is a process owned and controlled by us and is used exclusively on Genuine R. & T. silks. It is the most perfect spotproof process known. This process is used on the well known brands

"Indra"

"ARAB"

"SALOMÉ"

and our famous skein dyed black Shantungs.

Genuine R. & T. silks are sold in all the better class stores. Look for name on the selvage.

ROGERS, THOMPSON, GIVERNAUD CO.,

Manufacturers of Unusual Silks.

Fourth Avenue at Twenty-fourth Street, New York.

Latest Models

to fit all figures

Small, Medium or Large

All high-grade goods. Send a description of your figure and have your model sent by mail.

Maternity Corset

This garment fills a long-felt want, and is thoroughly adapted for the comfort of the wearer. Very soft and pliable throughout. Elastic insertion in front. *It laces on the sides,* as well as the back, and therefore is easily adjusted. Endorsed and recommended by leading physicians.

Mary E. Murphy
Corsetiere
"Exclusive Corsets"

Surgical and Maternity Corsets a Specialty.
Corsets Made to Order.

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Telephone, Douglas 4589.
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468 Thirteenth Street, Oakland.

Send for booklet of latest styles and common sense corset talk.

The "NO-SAG" BAG

Shapely - Strong Smart

The Bottom Will Not SAG Always Keeps Its Shape

THE "NO SAG" Bag is the *only* bag that *will not* **sag or bulge** at the bottom. Retains its shape *permanently* because of a perfected mechanical construction (*patent pending*) that prevents **sagging** at the bottom. Every fashionable woman should own a **"NO-SAG"** Bag. Costs no more than ordinary kinds. Comes in every modish leather, all popular colors and in many different styles, at prices ranging from **$1.25** upwards.

Look for this Label

Your favorite store will show you **"NO-SAG"** Bags if you will **insist on** having *no other kind.* Ask for **"NO-SAG"** by name;—accept none other. If not obtainable in your vicinity, please **notify us** and we will forward catalogue containing over 50 different **Spring styles.**

FREUND BROS. & CO.
Makers
435 Broome St. New York

Correspondence solicited from dealers

Mlle. Cecile Sorel

The reigning favorite of La Comedie Francaise, has just written the following letter to the greatest beauty specialist in the world, Madame Leclaire.—

In each person there is a superior being striving to realize itself; in every woman there is a beauty, which is ignorant of its own existence until it has known your admirable art, dear Madame Leclaire.

(Signed) CECILE SOREL.

Mlle. Sorel is but one of the many distinguished patrons of Mme. Leclaire who use her treatment exclusively. This is given only at the establishment of Madame under her own supervision. Imitators trading on her prestige should be carefully avoided.

She alo e of living women knows the secret formula used by the beauties of France since the days of Louis XV. She alone can supply the valuable preparation which made them famous.

Full information may be obtained and appointments made by telephone.

Madame Leclaire

Paris—London
New York

Tel. 2481 Plaza **5 W. 58th St., N. Y.**

Charles

SMART GOWNS for all occasions made to order exclusively

Inexpensive

Gowns for Street, Afternoon and Evening Wear.
Also TAILOR MADE SUITS

Bridal Gowns and Bridesmaids' Dresses

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Between Fifth and Sixth Aves.
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REGISTERED TRADE MARK

Mrs. Adair's

GANESH

Toilet Preparations and Facial Treatments

FOR FOURTEEN YEARS

Past have maintained a standard of perfection both here, in London, and in Paris, which has been possible only because of their true originality and uniform excellence, the despair of aspiring imitators.

FALSE RUMORS

have been circulated to the effect that Mrs. Adair will discontinue her New York branch.

THESE RUMORS ARE ABSOLUTELY UNFOUNDED

and are circulated with malicious intent. *The Marvelous Growth* of Mrs. Adair's business has never been greater than at the present time. It continues to record increases irrespective of seasons and conditions. *There are no similar preparations or treatments,* neither has Mrs. Adair any pupils in New York other than those working for her at her Salon at 21 West 38th Street.

WHEN TOURING take with you those preparations which will protect against the ravages of wind and sun. Mrs. Adair will advise in person or by letter concerning your individual requirements.

A Few of Mrs. Adair's GANESH

Preparations and Treatments

Patent Ganesh Chin Strap *removes double chin,* restores lost contours, takes away the line from nose to chin, **$5.** Double straps, to prevent snoring, **$6.50.**

Ganesh Eastern Muscle-Developing Oil, $5, $2.50, $1.00. This marvelous Oil is Mrs. Adair's original preparation; it removes lines, fills hollows, obliterates lines on eyelids, making them white and firm.

Ganesh Eastern Balm Cream, $3, $1.50, 75c. can be used for the most sensitive skin; unequaled as a face cleanser and a skin food.

Ganesh Diable Skin Tonic, $5, $2, 75c. a splendid wash for face; closes the pores, strengthens and whitens skin; good for loose skins; removes puffiness under eyes.

MAIL ORDERS
HOME TREATMENT
FREE BOOK

Mail orders for all preparations and appliances promptly filled on receipt of check or money order and sent with full instructions to insure successful home treatment. Price List Booklet sent FREE. Mrs. Adair's valuable book "How to Retain and Restore the Youthful Beauty of Face and Form" should be read by every woman.

FACIAL TREATMENT

Hygienic Facial Massage and Electrical Face Treatments (Vibro Treatment included) at Mrs. Adair's Salons cost $2.50. Course of six treatments, $12.00. Ladies only received.

NEW YORK, 21 W. 38th St.
'Phone 3475 Murray Hill.

LONDON, 92 New Bond St., W.

PARIS, 5 Rue Cambon

LONDON SHOPS BY PROXY

(*Continued from page 64*)

Designed for less strenuous service is another country suit, the coat arranged with a mitred back yoke and panel front, the latter imparting a long, svelte appearance to the figure. In the specially woven and exclusive tweeds, for which this tailor is famous, these sports costumes yield the palm to none.

HEIRLOOM DAMASK

It may be prejudice, but is there not always a peculiar attraction about a broad-striped damask cloth? One notes with significance that they are never found among the cheaper class of napery. A plain oblique stripe, with an Oriental border—Egyptian in kind—is among the many covetable things shown at a smart shop on Regent Street. The shine of the satin stripe is inexpressibly pleasing to the eye and restful withal. Others again may prefer the more decorative cloths, inserted and edged with lace, a style very much affected for round tables. But nothing can surpass the damask referred to, it having been originally specially woven for our royal household; it is unsurpassed in purity and beauty of texture.

CARE OF THE COMPLEXION

Each season brings its own dangers to a delicate skin. Winter winds are destructive, and so is a burning summer sun, but perhaps the most trying of all is the uncertain climatic conditions of spring. One day will be ushered in by a hurricane of easterly breezes, and another by radiant sunshine, while not infrequently the two elements meet, and when that is the case, the effect on the complexion is necessarily most disastrous. All of which leads to the inevitable conclusion, that if a woman wishes to present a thoroughly pleasing appearance, care of the complexion must be a daily performed duty.

It is inadvisable to change from one emollient to another, persevering in none, and thereby rendering the best inefficient. On the contrary, the selection should be made with the greatest caution and discrimination, as nothing proves more deleterious than a cosmetic made from impure and inferior ingredients. Many of these compounds and lotions, unfortunately, are offered in attractive guise, and at prices that cannot fail to arrest the attention of the impecunious. They must, however, be left severely alone by everyone who values an unblemished skin.

The most excellent and valuable advice on this all-important subject can be obtained from a specialist of Mayfair, who has devoted years of patient study to the cause of beauty culture and to which she dedicates a small booklet. This is an able little treatise and will prove invaluable as a guide to any who are anxious to improve their personal appearance, the same clever specialist also providing various complexion preparations.

MOSQUITO NET CURTAINS WROUGHT WITH CLASSICAL EFFECTS

It is seldom artistic value and strength are so pronouncedly allied as in the new mosquito net curtains, sometimes enhanced by a Marie Antoinette design in white braid lace, and again by a handsome border of *broderie Anglaise* and filet squares. There is nearly endless wear in these sturdy net draperies, that have, when hung, a soft, filmy appearance. And they clean to perfection without stretching or shrinking.

Another example of this plain type of curtain is of white muslin, deeply hemmed around the border with an inset line of narrow Greek-patterned lace. These simple, decorated curtains indicate the trend of the times, on which the erstwhile all-flowery design has no place. These styles of draperies also have the merit of being moderate priced, the Marie Antoinette samples coming out at 11s. 9d. the pair, three and one-half yards long, and the muslin quality the same length, which strike a good average at 8s. 6d.

MADEIRA WORK WITH LINGERIE DECORATION

In the natural evolution of things, it was only to be expected that the favorite Swiss handwork on the cloth itself would take on fresh guises. Well, the latest is broderie "à jour" on fine lawn, literally Madeira work, and emanating from the peasant workers there. In nightdresses, the American neck finish, which slips over the head, grows yearly in favor, though a still more recent move is a model arranged on the lines of a man's tucked, soft-fronted dress shirt, the sleeves concluding with a shirt cuff. In sheer linen, the severity is merely broken by a neat embroidery of French knots. There is a particular cachet about this unpretentious little night robe that will certainly appeal to those who make a fetish of their underwear. In the which class there must not be overlooked some beautiful Milanese silk tights, extra special for strength.

THE PRACTICAL WRAP COAT

On the word of our well-esteemed tailors, we have it that a good seven-eighth length coat is most in request. The perfectly turned out mannish aspect of these world-renowned wraps are always in demand, although they seem to become peculiarly assertive when the early spring races are at hand. In view of these events, designs and cloths are brought to the front, and the constant "va-et-vient" that obtains at this establishment is verification enough of its status.

The colors selected for the coming season are appreciably softer in tone, the predominant notes being green and brown, the one frequently blending into the other. Replete with a sporting suggestiveness is one model, in which a bold collar with extensions plays a prominent part, lending itself to a graceful lying-down position, or to an upright one, that recalls the old-world coaching coat. Everything possible is done to invest these wraps with a symmetry, without disturbing ease of movement. How this is achieved may be learned by a close inspection of the cleverly devised seams, subtle insetting of sleeves and the like.

Note.—Vogue will be glad to be of service to readers desiring to purchase any of the articles mentioned above. Through their London shoppers Vogue will procure these articles at the prices quoted with the addition of necessary duty.

The VOGUE READERS' CORRESPONDENCE SERVICE

1 Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a stamped and addressed envelope accompanies the request.

2 Answers to questions of limited length which do not call for an immediate reply will be published in Vogue, at its convenience and without charge.

3 Ten-day questions. Answers sent by mail within ten days from receipt. Fee 25 cents for each question.

4 Confidential questions. Answers sent by mail within six days from receipt. These answers will not be published without permission. Fee $2.

A The right to decline to answer is in all cases reserved to Vogue.

B The writer's full name and address must accompany all questions asked.

C A stamped and addressed envelope must accompany all questions to be answered by mail.

D Correspondents will please write on one side of their letter-paper only.

Address

READERS' CORRESPONDENCE SERVICE

THE VOGUE COMPANY

443 FOURTH AVENUE
NEW YORK CITY

Use the Right Dyes the First Time

Profit by This Modiste's Experience

Mme. Marie Durant, of Indianapolis, Ind., writes as follows:

"Several years ago I attempted to dye some pongee silk and some dotted swiss for one of my customers.

"I purchased a 'one-package' dye, believing that it would do the work properly.

"The results were very disastrous—the silk was ruined and the dotted swiss was not properly colored.

"That experience caused me to doubt all home dyes till one of my friends told me about the wonderful success she always had with Diamond Dyes.

"I have since used Diamond Dyes a great deal and have never failed to get results which were entirely satisfactory. In fact, now, after having had some practice, I can match colors with them."

Mme. Durant failed in her first trial to follow the hard and fast rules of all dye experts. These are:

Use one kind of dye for cotton or linen.

Use another and very different kind of dye for wool or silk.

Use the same dye for mixed goods that you use for cotton, for mixed goods usually contain 60% to 80% of cotton.

These rules are necessary rules—not made by man, but by Nature.

For cotton and linen fabrics are made from vegetable fibres and need their own dye, while wool and silk are made from animal fibres and need another and radically different dye.

The best results will be produced if these rules are observed.

However, had Mme. Durant used the Diamond Dyes made for cotton, linen, or mixed goods on both her cotton and woolen articles, she would have obtained *passable* results. They dye every material, either singly or together, in one bath better than any of the inferior, imitation, so-called "all-purpose" or "one-package" dyes made.

DIAMOND DYES

To make it easy for you to distinguish between the two kinds of Diamond Dyes, we are now using envelopes of two colors.

The Diamond Dyes for vegetable fibre fabrics will be put up in a White envelope—as always—plainly marked with this statement "Colors One Pound of Cotton, Linen, or Mixed Goods."

The Diamond Dyes for wool or silk from now on will be put up in a Blue envelope, marked plainly "Colors One Pound of Wool or Silk, or a Mixture of Wool and Silk Goods."

As it will take many months to supply all our dealers with the new Blue envelopes, do not hesitate to accept any of our wool or silk dyes which may be offered you in White envelopes.

Diamond Dyes are sold at the uniform price of 10c per package.

Two Money-Saving Books FREE

Send us your dealer's name and tell us whether or not he sells Diamond Dyes. We will then send you the Diamond Dye Annual, a copy of the Direction Book and 36 samples of dyed cloth *free.*

Wells & Richardson Co.
Burlington, Vt.

EVERYTHING MADE TO MEASURE — EVERYTHING MADE ON THE PREMISES

Lane Bryant

EST'D 1909 — 19 West 38th St.

New York

HAVE YOUR NEGLIGEES and SIMPLE DRESSES MADE TO MEASURE.

It costs no more—in fact, there is a saving of 30 per cent. The reason for this is that we manufacture and sell *direct* to the wearer.
We specialize in this particular line and offer the most exclusive styles, combined with the best materials and workmanship.

Sketches, measurement blanks and descriptions are furnished upon request.

Among the many things we carry for immediate wear are

NEGLIGEES	LINGERIE FROCKS
TEA GOWNS	TUB DRESSES
LOUNGING ROBES	DANCING FROCKS
MATINEES	FINE UNDERWEAR
HOUSE DRESSES	BRIDAL SETS

Price, $37.50

This lingerie frock is made of very fine French batiste and embroidery, trimmed with very fine val. lace. Can also be had with low neck. Price includes the making to measure and fittings.

MAIL ORDERS. My large out-of-town clientele has given me every facility for prompt and efficient execution of mail orders, and we guarantee the fit of every garment.

Price, $35

This smart semi-negligee or tea-gown made of fine messaline with coat effect of flowered or striped marquisette, trimmed with folds of messaline and rosettes. This gown admits of many fetching color combinations. Also of all black.

A NEW FEATURE

ADJUSTABLE MATERNITY DRESS

[Patent Applied]

Can be worn in normal condition as well as throughout all stages of maternity (will adjust itself from a 27 inch to a 55 inch belt), without the need of even removing one hook. This invention is adaptable to the simplest tub dress as well as to the most elaborate evening or street gown.

Prices from $16.50 to $50

One of the favorite models for Spring wear is the new style "Cammeyer" Three Eyelet Christy Tie, with straight tip.

They are made in Tan Russia Calf, Patent Leather, Black Gun Metal Calf and White Canvas, at $5.00 per pair.

"CAMMEYER"

STYLE BOOK OF SHOES

Among all the things that make for taste in dress there is nothing so important as the selection of correct Footwear. Let your interest in being well dressed take you further than mere reading.

Select your Footwear from the "Cammeyer" Style Book of Shoes, which will be sent free upon request, and you will be certain of the highest type of style and quality in fullest measure.

The book is a liberal education in correct and stylish Foot-Dress, making it possible for persons living hundreds of miles from New York to purchase their Shoes from us by mail with absolute satisfaction.

When purchase amounts to $5.00 or over, and full amount accompanies the order, goods will be sent free to the nearest Post Office or Express Office anywhere in the United States.

Be sure to write us to-day for Style Book "B."

"CAMMEYER"

Sixth Ave. & 20th St.

New York

AMERICA'S LARGEST SHOE STORE

One of the smartest "Cammeyer" Footwear Fashions to be worn by women the coming Spring is the Plain Toe Pump for street wear. We have them in Patent Leather, Black Velvet, Black Suede, Black Gun Metal Calf, Tan Russia Calf and White Buckskin, at $5.00 per pair.

Do You Live Away From the City?

If so, isn't it often quite a problem to know how to do your shopping?

Of course you like fashionable gowns — handsome furniture — acceptable gifts for your friends' anniversaries—but you have so little chance to obtain them short of an expensive and tiresome journey to the metropolis.

The Shopping Department of VOGUE was established to meet your requirements.

It consists of a corps of expert shoppers, fully experienced in the selection of everything a woman could require, and maintained by VOGUE to shop for its readers free of charge.

We invite correspondence on every subject connected with shops and shopping, and hope that you will write us freely whenever you think we can be of assistance to you.

Suggestions to the Patrons of the Shopping Department

1. It will facilitate a prompt reply if you will write on one side of the paper only and enclose a stamped envelope. In ordering patterns or sending subscriptions to VOGUE in the same envelope with shopping commissions, please use separate sheets for each department.

2. When ordering any article mentioned in VOGUE, please give the date of the issue in which it appeared and the number of the page.

3. To ensure prompt service enclose your cheque or money order to cover the price of the desired article. If a balance remains after the purchase, it will be immediately refunded. If the purchase is too small to be sent by express enclose postage. Otherwise all goods ordered will be sent by express, charges collect.

4. When ordering garments of any kind be sure to state size. Also state whether you wish us to substitute something of our own selection at the same price in case article desired is not procurable.

5. It is impossible for us to open charge accounts with the patrons of this department.

6. Except by special arrangement, articles will not be sent on approval. Requests for samples should be sent direct to the shops who gladly furnish them without delay. VOGUE, however, will be very glad to recommend the shops carrying the best lines of specified materials, and also buy the material for you if desired.

Vogue Shopping Department

443 Fourth Avenue

New York

Margaret Anglin Calls

CRÈME NEROL

"Miraculous" "Wonderful"

Margaret Anglin

This is Miss Anglin's Letter in full:

"I did not think it possible to make your miraculous 'Crème Nerol' more wonderful than it was, but the quantity you last sent seems beyond anything you have yet done. I hope the six large jars Miss Hall has ordered for me will arrive in time for my trip, as after three years' use I should be lost without it. It has spoiled me for any other. Very truly yours,
"MARGARET ANGLIN."

Crème Nerol SOFTENS, WHITENS, REFINES and BEAUTIFIES the most sallow, rough or impaired complexion.

Its TONIC effect upon the relaxed facial muscles and the attendant flabby condition (the CAUSE of all lines and wrinkles) is most pronounced. It most positively will not promote the growth of hair on the face.

Purity, Freshness and *Efficacy* are the three essentials in all facial creams. For this reason *Crème Nerol* is *not* made to sell in drug and department stores. Each and every order is filled with delightful, *freshly* made cream and mailed direct to the user.

Not a drop of preservative is used in the making of this wonderfully efficacious cream, because *Crème Nerol* is *always* fresh. A preservative is not necessary. *Crème Nerol* will do for *you* what it has done for others.

Among its prominent users are *Margaret Anglin, Minnie Maddern Fiske, Julia Marlowe, Maxine Elliott, Billie Burke, Mabel Taliaferro, Julia Opp, Constance Collier, Sophie Brandt, Geraldine Farrar, Mme. Tetrazzini, Bernice De Pasquale, Frances Starr, Virginia Harned.*

Freshly made and *mailed* to any address on receipt of price, $1.00 per jar.

FORREST D. PULLEN
Face Specialist
318 Lewis Ave., Brooklyn, N. Y.

SEED RAISING *by* WOMEN

THIS is a comparatively new industry for women of education and culture, who have a small capital, or who can command sufficient credit with which to make a start on a small scale, and who are lovers of flowers and not averse to working among them with their own hands. For many years, practically all the finer flower seeds were grown on a commercial scale only in various parts of Europe. The petunia came from France, the chrysanthemum from various parts of Germany, while sweet peas and asters were grown to the best perfection in England. But the discovery of the adaptability of the soil of the west coast of California to seed-growing has changed all that, and few but the seeds of novelties are now imported from Europe.

The fact that seed-growing requires patient application and the exercise of a fine discriminating taste, peculiarly fits it as a work for women. One of the foremost seed-growers in California is Mrs. Theodosia Sheppard, of Ventura, who is not only a grower of commercial seeds, but is a hybridizer and plant-introducer of note, having introduced many of our finest flower novelties. For the woman who has been left dependent, and who has a plot of ground, or means to secure one in a country where there is a mellow soil, full of humus, deep and friable, there is the opportunity to make a competence, or more, by specializing in the growing of fine seeds for commercial use. For the beginner, at least, it must be a case of specializing in one thing. A flower such as the aster or gladiolus (if you prefer bulbs) should be decided on, and then a study must be made of it. You must become perfectly familiar with every phase of it—its history, sentiment, culture, and nomenclature, especially the latter, and the collection of cuts and photographs of the different varieties should at once be begun, in order that you may become so familiar with them that any one can be named at sight. In other words, you must become thoroughly saturated with your subject.

THE NOVICE SHOULD SPECIALIZE

As a flower for the beginner the aster is the best. It is easily grown under proper conditions, and is a seed which can be easily handled by a woman. After a business has been built up in this flower, there are many others which can be taken up, but all seed-growers, men and women, succeed best who confine themselves to a specialty, and push that to the highest point of excellence. The first thing is to get the location. It should be in the real country, or at least a country town, where the price of land is not too high, and where it can be had free from shade of buildings and trees. A deep sandy loam fills the conditions fully; but, if it is pebbly, the larger pebbles—all those larger than a walnut—must be cleared off, and it must have good drainage, and there must be available a good supply of water which can be applied from a hose. There are many small towns to my knowledge in the interior of New York and New England which fit these conditions.

In the case of a woman who has worked among flowers all her life, and who is perfectly familiar with them, the matter of specializing with the aster is not so much of a problem, but to her who approaches it without any prior knowledge, or who has not been a personal flower grower, it is vastly different. The latter will have to begin at the beginning—which is, to know flowers intimately, as well as soils and cultivation. She should grow them in small quantities, from the best obtainable seeds, and study their characteristics, their differences, and their relation to one another. The varieties of the aster are widely apart, and new ones are coming into vogue every year, and she must keep up to date as to what other growers are doing, watching for the new things which are sent out by the specialists, and endeavor to get on the lists of those to whom are sent novelties for trial before general introduction, and deserve the confidence of such by never violating it. Every year the specialists in aster hybridizing send to certain persons seeds of their new things, which the latter test, and report upon, and not a seed is misused or kept for personal advantage. This will be of immense advantage to the new seed-grower, by keeping her in touch with the future market, and as soon as a novelty is released she will know by prior testing whether it is worth while to add it to her list. Names of these parties cannot be given in print, but will be given to intended growers by application to Vogue. Intelligent and exactly fair reports upon these advance novelties will give you reputation in the seed trade which will be of great advantage in making contracts for growing seeds, for once you get down to actual work, all your growing will be done by contract in advance, which enables you to determine the quantities to plant.

THE RIGHT SOIL

Now, as to the soil requirements: For the first season the work should be experimental. A large garden-plot will be sufficient on which to grow enough to enable you to satisfy yourself whether you are adapted to the work, and whether you can make a success of it. It is better to plow or trench the land, and do it deeply. When it is harrowed, have it dug over, putting in all that the furrow will stand of well-rotted stable manure, that from a stable in which leaves or wheat-straw is used as bedding being the best. The top three inches of the soil should be made as fine as sand with the rake, raking only as much as can be reached with the hoe at one time, and working in just under the surface a slight sprinkling of bone meal, and a dusting of lime if the soil be "sour" or too acid. To test this, get a small piece of *litmus paper* at the drug store and immerse it in moist soil (not soaking wet) for an hour. If it turns red the soil is acid; if it turns a purplish-blue it is alkaline. The degree of redness indicates the amount of acidity, and the lime should be used (always raked in) accordingly.

As your success will depend entirely upon the quality of the seed which you produce, and as poor seed will not produce good, you should be careful as to the quality with which you start. Get it from a reliable seedsman, and for the beginner I should recommend specializing with the "Comet" type of asters, as they more readily respond to individual treatment, and the demand for them is constant. Plant the seeds, two or three each, in two-inch pots in the house, and when they have reached their third leaf, remove all but one—the best—and when it has filled the pot, re-pot it into a four-inch one, and keep them shifted on as the pots fill with roots into pots an inch larger, until it is safe to plant them out in the open. If it is not convenient at the start to plant them in pots, start them in "flats" or small boxes, twelve by eighteen by two and a half inches, and transplant them into other flats six inches apart, and hold them there until they can be set out. The pot method is the better.

WHERE TO SEEK HELP

When setting them out, de-pot them, if in pots, and set the ball of roots and soil at once in holes previously prepared, the depth they grew in the pots, and water each one as planted. They will not check by this method, and should give early blooms. If grown in flats, take each one out of the flat with a ball of soil attached, using a fork-trowel, and set as above. They may check for a day or two if the sun should be hot, but they can be shaded by setting a foot-wide board on edge, to the south of them, tilting it slightly over them. The rows are best run east and west.

It is from these plants that you will get your seed for the following season, the first commercial one, but the commercially grown plants must be grown entirely in the open air. This pre-supposes a knowledge of average seasons in your locality; or, if you are new to it, write the Agricultural Department, Washington, D. C., giving your town, county and state, and ask for information as to rain-fall,

(*Continued on page* 106)

Annette

EXCLUSIVE STYLES

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Made of Irish Linen. All colors. Sailor collar and cuffs of contrasting color linen.

Special $13.75

Prepared to show advanceSpring and Summer models.

Tub Frocks	$ 8.75	Upwards
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You are absolutely sure what color your hair will be when you use

LA MIRA

Hair Coloring

If you want Black or Brown or Auburn or Blond Hair, La Mira will produce exactly that color and exactly the desired shade.

To any one afflicted with gray, faded or bleached hair, La Mira is a boon, indeed. Do not hesitate to use it for fear of detection—it cannot be detected under the strongest light. Only *one* application is necessary, and the color of your hair will remain absolutely unchanged. It will not wash off, rub off nor fade.

La Mira comes in Black, Brown (dark, medium, light), Auburn (dark or light), Drab (dark or light) and Blond. Easily applied. Has no odor. Is not sticky or greasy.

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Selling Agent for

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Seasonable Suggestions

ARIMAL, the concentrated liquid shampoo and bath foam.

LIQUID ROUGE, pocket size, in screw cap bottle, which cannot break or spill.

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Send for booklet showing complete line of Harriet Hubbard Ayer's preparations.

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Flaxon

The Flaxon Girl

Summer Fabrics

DAINTY and sheer and beautiful. The varied textures in pure white, the many charming, delicate-colored prints in which these fabrics appeared last season were only a promise. This year the variety is bewildering, both whites and patterns more attractive, the colors more delightful. Flaxon, you know, has the sheerness and finish of expensive linens and lawns, retains its finish permanently and launders perfectly.

12 1-2 to 50 cents per yard

Flaxon Fabrics are most desirable for all Summer apparel in which white goods are suitable — frocks and gowns, evening dresses, shirtwaists, two-piece suits, lingerie, misses' and children's clothing, etc.

Sold by all leading dry goods stores. Ask for Flaxon and look for the name "Flaxon" in red on the selvage of every yard. If your favorite store does not keep Flaxon, please write to us.

CLARENCE WHITMAN & COMPANY
39 Leonard Street, New York, N. Y.

Ask your dealer to show you a Royal Society Shirtwaist Package containing 3 yards of Flaxon stamped for embroidery and sufficient Royal Society Embroidery Floss to complete the design. The designs are in great variety. Full size paper patterns and cutting chart. In sizes 34, 36, 38, 40 (all 4 patterns). Price $1.00.

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Bon Voyage Box

A gift that reflects thoughtfulness for the voyager is Dean's Bon Voyage Box filled with Dean's Celebrated Cakes. Dainty, crisp and appetizing, they double the delights of afternoon tea on board ship. A handsome metal box, with lock and handle, useful when emptied, keeps contents fresh.

When ordering by mail or telegraph, send the passenger's name, the name of ship and line, and the place and date of sailing.

Out-of-town patrons, who will make themselves known by satisfactory references, may send mail or telegraph orders, which will be charged to their account. (We require about two weeks to investigate references.) When desired, we will keep customers' visiting cards on file, to be sent with their orders.

Prices: $6, $7, $12, $15 and $20.

Illustrated price list sent promptly on request.

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Sample of material sent upon request.

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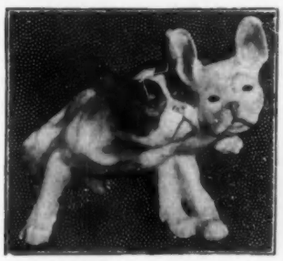

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Enlarged Joints Reduced and Toes Straightened by
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Worn at night without inconvenience, with auxiliary appliances for day use. Sent on approval. Money refunded if not as represented.

Use my improved **Instep Arch Supporter** for "flat foot" and broken down instep. Tell me your foot troubles. It will ease your mind; I will ease your feet. Send outline of foot. Full particulars and advice FREE in plain, sealed envelope.

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50 ENGRAVED CARDS OF YOUR NAME COPPER PLATE, IN CORRECT SCRIPT $1.25
The quality must please you or your money refunded
SAMPLE CARDS or WEDDING INVITATIONS UPON REQUEST
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Best Perfumery and Soaps at Moderate Prices.

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BEAUTY SPOTS—50 for 25c
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All the rage! WRITE TODAY
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SEED RAISING *by* WOMEN

(*Continued from page 104*)

frost arrivals in spring and autumn, and average temperatures and humidity, which will be given you free.

From the time of the planting out of young seedlings, the soil must be kept in cultivation. After every rain the top must be cultivated, which can be done easily with a Planet, Jr., cultivator, used even by a girl, in order that the evaporation of water from the soil shall be checked by the formation of a "dust-mulch" on the top. By the time the plants come into bud the black beetles, the greatest enemy of the aster, will arrive, and these should be picked by hand. The best way is to fill a tin pail half full of water, and pour an ounce of kerosene oil on top. Into this shake the bettles, and allow them to remain until dead. When the branches are all formed, go over the plants and remove all the small, weak ones. Do this thoroughly at the start, as it will save time and trouble later. When the blooms are out full, select the hundred best for your seed stock, and *destroy all the rest.* Make this a religion—to destroy (not give away) all plants which are not up to standard. This is to train your nerves up to the point of being able to discard beautiful flowers for a very slight, and hardly noticeable, defect or departure from standard, a thing the novice finds hard to do, but which must be done ruthlessly if you are to succeed as a seed-grower, so it is better to start by learning to destroy.

GATHERING THE SEED

From these selected plants you will save the seed. Allow them to grow and ripen, cutting them before frost, and just when you find that the seed can be shaken out of the pods. Cut them carefully, and tie the heads in small bunches in paper bags, and hang them up in a warm, dry place to cure. The winnowing of the seeds can be done for this crop by fanning them as they are dropped from the hand on a large table-top, covered with a cloth. Later on when growing them commercially, you will get from a dealer a small fanning-mill and fine sieves for the purpose. When the seed is cleaned, put it in dry paper bags and hang in a dry, cool room over winter.

THE SECOND SEASON

This brings us to the second season. The ground is prepared as before, but a small section, about six feet square, is reserved for a seed-bed, in which the seeds are sowed thinly in drills about four inches apart. When the seedlings have attained the size for transplanting, set them out by taking them up with the fork-trowel, and grow as before. The seed should be planted as soon as it is possible to do so, taking into consideration the fear of frosts killing the young plants, and keep a record of the dates, as you will desire to grow the quickest possible seeds, as this means earliness, which is the most desirable in an aster. Note also the time that the early blooms show color, tying a tag about the stem with the date on it. This will show how long it took to come into bloom from the date of planting. These early seeds should be used to start your strains of early and second early asters. The shorter your growing season, the more the seeds will bring you in the market. Those which come into bloom practically all at one time will make your main crop of asters. Each year save the early blooming ones for the early seeds for next year, and each year destroy any growing among the early ones which do not come into bloom early. Some will revert badly.

GROWING TO A TYPE

But it is not with earliness that you will meet with the most trouble; it is with growing to a type. Suppose you are growing Comet asters of the most pronounced type. Have you the courage to go through the beds and destroy all that show the least variation from the type set? If not, do not go into seed-growing. This, which is called "selection," must be rigidly adhered to, or your seed will get hopelessly mixed, and there is no market for such. Also, be sure of your type. If you are growing by contract, have the seedsman give you an illustration of his own type of Comet (for instance), and if it closely fits the seed with which you have started, you may count on at least seventy per cent. true—after a severe rogueing. A "rogue" is a flower of one type growing amongst flowers of another type, as a Comet aster found growing in a patch of "Branching" asters. In such cases simply pull it out—and do it at once, and throw it on the compost heap. The person for whom you are growing will specify in his contract that he is to have access to the garden for the purposes of inspection in person or by proxy, at any time during the growing season, and he will be sure to come when least expected, and if he finds rogues among the plants, weak or insect-ridden plants, or soil not properly cultivated, he will refuse the crop, as all these are needed to insure that the seeds will be such as he will feel safe in guaranteeing to his customers.

There is no business so largely conducted upon honor as the seed business, and reliable seedsmen are very rigid in their requirements of their contract seed-growers. It is to be understood that even if all flowers are strictly rogued there will be a percentage of "sports" among the flowers produced by the resulting seed crop, but this should not run above five per cent. If it does, the seedsman will look for another grower. Be exact in all your operations. Consult the advertisements in the seed-trade journals, and post yourself upon the labor-saving devices used in seed-growing, and install them as rapidly as your means will permit, as they will increase your capacity and your profits.

FLORAL NOTES

NEW scarlet sage, "King of Carpets," is the first departure from the tall, open type of *salvia splendens,* having taken on a low, globular habit of growth, which is very pleasing. It grows to a hight, and diameter, of about sixteen inches, and is covered down to the ground with spikes of scarlet blooms. Sow the seed indoors in April, and when the third leaf shows, pot the plants in two-inch pots, and grow on until time to plant out in the border, or as an edging for the tall varieties, for which they are very effective.

NEW PAEONY-FLOWERED DAHLIAS

This is a new race of this popular flower, and can be had in bloom in one season from the seed. The flowers are very large, and are borne on long, stiff stems, making them fine for cutting. The flowers resemble the Japanese paeony in shape—some of them being twisted and curled, while others, being more single, resemble the flower of the clematis. They run in many shades of color—white, yellow, red, pink, plum and crimson, with many shades of each. Plant them in the house in early spring, and when the third leaf shows, pot into two-and-a-half-inch pots. When these are filled with roots, plant in the open as soon as danger of frost is past, in deep, rich, porous soil, two feet apart. Cultivate freely and give plenty of water, remembering that these flowers drink up great quantities.

A NEW RACE OF "SNAP-DRAGONS"
(*Antirrhinum*)

There is coming a vogue of the snap-dragon. For years it has been neglected, but the French hybridizers have evolved a race of half-dwarf hybrids, of many beautiful shades and colors, with named varieties. They are fine for cut-flowers, as well as the hardy border, and bloom the first year from seed. Plant them indoors in early spring, and, when the third leaf shows, transplant to flats four inches apart, or into two-inch pots, and keep shifted on, as they fill with roots, until danger of frost is past, when they should be set in the open border, eight inches apart, in deep, loamy soil, enriched with well-rotted horse manure. They are hardy perennials, and invariably give great satisfaction.

A PARISIAN CREATION
for which the price is $75 until March 15th

Call and see our advance models—those graceful, clinging inspirations from Paris. They possess an irresistible charm and elegant simplicity such as can not be seen elsewhere in New York.

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HANDSOME FRENCH
NEGLIGEE
AN INNOVATION—IMPORTED
No similar domestic garment obtainable

Hand embroidered Fleur-de-lis; hand scalloped edges; decorated with heavy silk tassels; illustration is taken from negligee in rose pink messaline, embroidered in white. Same model obtainable in any delicate shade in

Satin Messaline $15.50 Crepe de Chine $16.50
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"The Fashion" is the most exclusive shop in America for negligees. The above is selected from a choice collection fully illustrated and described in the new catalog just issued, which also pictures many hand-made blouses, Irish blouses and silk petticoats.

Inspect these and other models, or order by post
Remit by check or money order. State style number of above negligee, which is No. 148, and give particulars as to size and color. The garment will be forwarded promptly.
Send for FREE Catalogue

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GOWNS,
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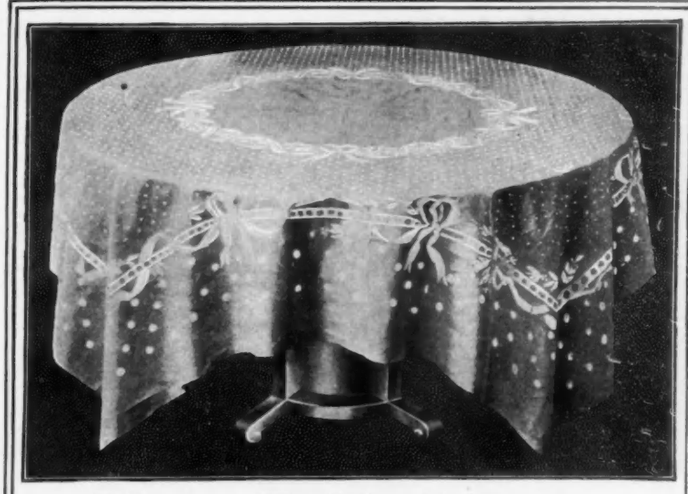
Our Shops at Palm Beach, Florida, opposite Royal Poinciana, and Augusta, Georgia, opposite Bon Air, are showing smart models at reasonable prices.



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We are continually adding to our Table Linen assortment the choicest designs from the best European manufacturers.

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The qualities range from the most moderate priced up to the finest goods made, and in all sizes, including those for very wide and long Banquet Tables.

"Perles et Ruban" (Illustrated above)

Napkins, 20 in.	doz.,	$3.00
Napkins, 22 in.	"	3.50
Napkins, 24 in.	"	4.00
Napkins, 26 in.	"	4.75
Napkins, 28 in.	"	5.50
Cloths, 2x2 yds.	each,	$3.25
Cloths, 2x2½ yds.	"	4.00
Cloths, 2x3 yds.	"	5.00
Cloths, 2¼x2¼ yds.	"	4.00

The above is one of six of our latest designs in Table Linens. It will give us pleasure to mail on request illustrations of the entire number.

James McCutcheon & Co.,
5th Ave. & 34th St., New York

Reg. Trade Mark

TRADE *Senator* MARK

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HAIR WHITENING

Removes the yellow stain from White Hair, leaving it a natural, beautiful white.

Also excellent for gentleman's beard or mustache, will remove the tobacco stain.

Guaranteed under the pure food law by the Senator Hair Whitening Co.

SENATOR FACE CREAM

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This powder is an absorbent and will remove the excess of natural oil in the hair. Hair that is stringy and matted becomes clean, dry and fluffy after its use.

Senator Hair Whitening by mail,	- - -	**$1.00**
Senator Hair Powder	" - - - -	**.50**
Senator Face Cream	" - - -	**.50**

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Like the Magic Touch of a Fairy's Wand

NOTHING is so cooling and refreshing to the skin, and NO OTHER PREPARATION enhances the facial charm so perfectly as the well known

Monte Christo Secret of Beauty

which FOR 25 YEARS has been manufactured EXCLUSIVELY FOR ONE OF NEW YORK'S LARGEST FIFTH AVENUE HAIR EMPORIUMS "Secret of Beauty" is

A Liquid Complexion Powder

which preserves and beautifies the skin. Being so fine in quality its use cannot be detected. Made in three shades: White, Pink and Brunette. Price $1.00 for 6-ounce bottle at your dealer's or sent prepaid.

It Does not Rub off like dry Powder

Write to-day for illustrated booklet entitled "Beauty, how to get it– how to keep it", which contains many important beauty suggestions and describes the full line of the well-known "Monte Christo" preparations.

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HERE is the car for *all the family*—the Detroit Electric brougham—a drawing-room awheel. Extra roomy—54 inches from cushion to cushion—it seats comfortably four *large* adults—or their equivalent in little folk.

But safety is the *vital* thing where women and children are concerned. That is why the Detroit Electric is safeguarded by a forget-proof control. A woman to whom mechanics is a *sealed book* can drive it safely anywhere. Its operation is as *involuntary* as *walking*. She *and the car both do the right thing automatically*. Investigate our "Chainless" Direct Shaft Drive—a *straight path of power* from motor to adjustable bevel gear on rear axle without chain or gear reduction—the *ultimate* in noiseless, efficient transmission.

Our new Gentlemen's Roadster—torpedo body, low underslung frame—is tremendously popular. 96-inch wheel base. Stunning Detroit Electric models in Victorias, Coupes and Broughams. Write for catalog.

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Their booklet "V" illustrating the history of Oriental Art and Stones to be worn for good luck on different days now ready.

CAPE COD FRAGRANT BAYBERRY BAGS

Polish flatirons effectively and diffuse a delicious bayberry aroma. Price 10 cents postpaid.

Pure Bayberry Candles

CAPE COD PRODUCTS CO. North Truro, Mass.

AS SEEN BY HIM

(*Continued from page 25*)

thereby an excellent showing: one of his ushers was connected with the Embassy and that should have been enough.

HUNGARIAN NOBLEMEN IN DANGER

Since then we have been attending receptions, dinners, suppers and what not given in honor of Count Apponyi and have listened to discourses on peace. The Count is a nobleman of high degree and standing in Austro-Hungary, where titles still stand for something, but owing to the present state of the American matrimonial market, it would seem as if they are in much danger of annexation, as the American girl has recently discovered a rich mine in a land where feudal customs and some semi-barbaric fashions yet maintain sway. And we have all rushed to hear this apostle, who was truly eloquent, and to lionize him. He came just in the knick of time, when dances had palled and debutantes had lost their bloom and the opera had grown tiresome. However, we can thank heaven that this is a lion which roars even as mildly as a sucking dove—to paraphrase Shakespeare. We did gain something by meeting a celebrity. If, however, he had been without title and rank, perhaps we should not have made so much of him, and would have allowed him to be taken up by college professors and the clergy and the hosts at parties—I like that word. But fortunately for him, he came over, so to speak, under the patronage of one of our own royal families. So we went to the various functions and rubbed shoulders and elbows with anybody and everybody—the invitation lists were naturally most catholic—and we came away in a most lamblike state of mind. A most suitable preparation for Lent.

MID-SEASON CRUISING

And those of us who go down to the sea in ships, have been cruising among the beautiful islands of the West Indies, tarrying here and there, as the fancy struck us. Some of us have strayed into Mexico and explored that romantic country and others have gone to Yucatan, to Martinique, the devastated, to Hayti even, without fear of a revolution of the blacks, to our own little Porto Rico, to the Bahamas and the Bermudas and to that very small pocket edition of Paris—Havana. For my part, I have taken one short cruise, as it is all the vogue now to visit these comparatively remote spots in our own land and thus avoid being bored on the Riviera or being mobbed in Rome in its year of secular jubilee. The same old crowd went to Florida and others to Aiken, which is at its best in March. Washington also finds many a visitor from the north where the spring is several weeks in advance. And in all these places, we find that although New Yorkers, we are not the only Americans on earth. The other great cities have their representatives, and as all travel and are as much at home in the old as the new world, it gives us the proper estimate of ourselves. New Yorkers are still provincial, although thanks to the influx of the west and the middle west, we are rapidly being cured of that malady. Few of us now care to hear how the people lived and received and fashioned their ways thirty years ago. Those days are over and pedigrees go for little in New York unless there was really something besides a mere name that was a certain power sixty years ago. We are even scorning the Signers because we truly believe in the survival of the fittest. There should be growth and not deterioration. Families may be decayed, but I have little sympathy with them—that is the male element. And then as time speeds on, it casts a glamour over the past, and those of us are apt to magnify these lost glories. Only recently a pathetic instance of the kind was brought to my notice. In one of the big shops of the city, a little woman was employed in one of the departments. She was neat, refined and what would have been called ladylike and genteel—oh, those adjectives!—by a writer in Godey's or Peterson's of ancient and respectable memory.

SOCIAL PIPE DREAMINGS

I do not mean to offend and I do not wish to appear in the least a snob or to show sectional spirit, but she was from the south. You could tell that by her accent. A charming New York woman stopped to buy some of her commodities, attracted by her manner and her appearance. In a moment, she was treated to a flood of confidences, how the speaker was far from her element, surrounded by vulgar shop girls, and yet how she felt better where she was than if she were engaged in a similar occupation in her native city, where she had a splendid social position and where her friends would never forgive her for earning her living. She also referred to this and that woman who had been in the fashionable world of her native place, but had been translated into the heaven of New York society—save the mark! She seemed so well acquainted with these brilliant social planets, that on the recital of the incident at a dinner before one of those whom she had mentioned and whose home was now in the north, the lady in question had the impulse to go to the place and purchase something and to identify the mysterious stranger. And the southern woman who made the trip to the shop—she did it with intentions benevolent, thinking perhaps she might find some one she had known, even if it were only a friend at the convent school where she was educated, and where religion leveled some ranks—went away quite provoked, as she could not identify the woman. It is high time for southerners and New England people to throw aside their claims to very gentle birth, when their position has been at best but middle class. It has been a reproach to southerners that they are constantly putting forth their claims to ancestry when they come to the north, and this is unjust. The best class of southern people never do so. They are assured of their position at home and everywhere, and they always know the smartest people in New York and Philadelphia, and in many of the great eastern and western cities, and in fact, are allied to them frequently by ties of relationship or marriage. But it is the others who sing this song. Some southern women for years have had to make their living in their own homes, and no one has ever snubbed them or have they lost any position. The best are the best everywhere.

And yet perhaps, it would be cruel to disturb the trend of the dream of this poor little woman. She believes it and she is happy over it and it does no harm and it really deceives no one.

The WELL-DRESSED MAN

(*Continued from page 46*)

this a dark gray, with stripe and figure in self-tone and white; below the above mentioned is seen a dark wine red with figure lines in white, to the lower left of this a dark green with spiral twist figure, and to the lower right a dark brown with brocade pattern in gray.

Perhaps the newest silks for neckties are those of dark blue, dark purple, dark green, gray, etc., with straight, or diagonal, stripes of gold thread, and there is no doubt of their effectiveness. But otherwise we must say of the necktie fabrics, as of those for shirts, that there is no one kind decidedly in the lead, and that smartness depends entirely upon individual good style and taste in selection. Indeed, in the matter of fabrics generally, fashion is so broad that it is rare that one need feel bound to follow any narrow fad in shade or pattern.

How.

Spring Millinery

The *Spring Millinery Number* of *VOGUE,* dated April 1st, will show the newest international models in hats and bonnets.

IT will exhibit the best of the Spring hats from Paris and New York—and in such amazing variety that there will be a hat for every occasion, every costume and every pocketbook.

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Dated April 1st

Price 25 Cents

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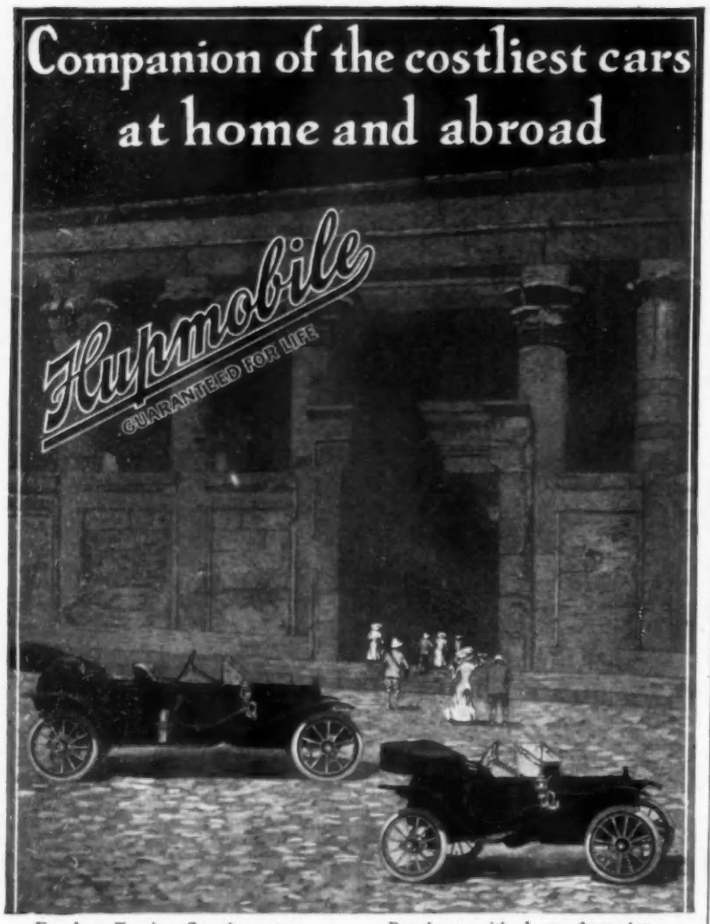

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No. 1820.—COAT suit of gray mohair with shawl collar and cuffs of black and white striped satin. The model requires 6 yards of material 45 inches wide, ⅝ of a yard of satin 36 inches wide. Pattern of coat is cut in 9 pieces; skirt pattern in 2 pieces. Price, 50 cents for coat or skirt.

No. 1788.—COSTUME of navy tussah trimmed with self bands of tucking outlined with bias folds, and having lines of silk crochet buttons on the waist, skirt and sleeves. The model requires 7 yards of material 44 inches wide, 2½ yards of silk for lining. Pattern of waist, including lining, is cut in 14 pieces. Skirt pattern cut in 4 pieces. Price, 50 cents for waist or skirt.

No. 1830.—COAT suit of navy serge with black satin collar, revers and cuffs. The model requires 6 yards of material 54 inches wide, 3¼ yards of silk 36 inches wide for coat lining, 1 yard of satin 36 inches wide for collar, cuffs and revers. Pattern of coat cut in 9 pieces. Skirt pattern cut in 4 pieces. Price, 50 cents for coat or skirt.

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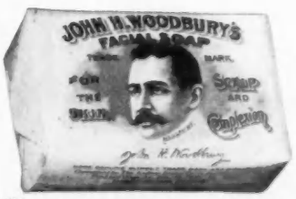

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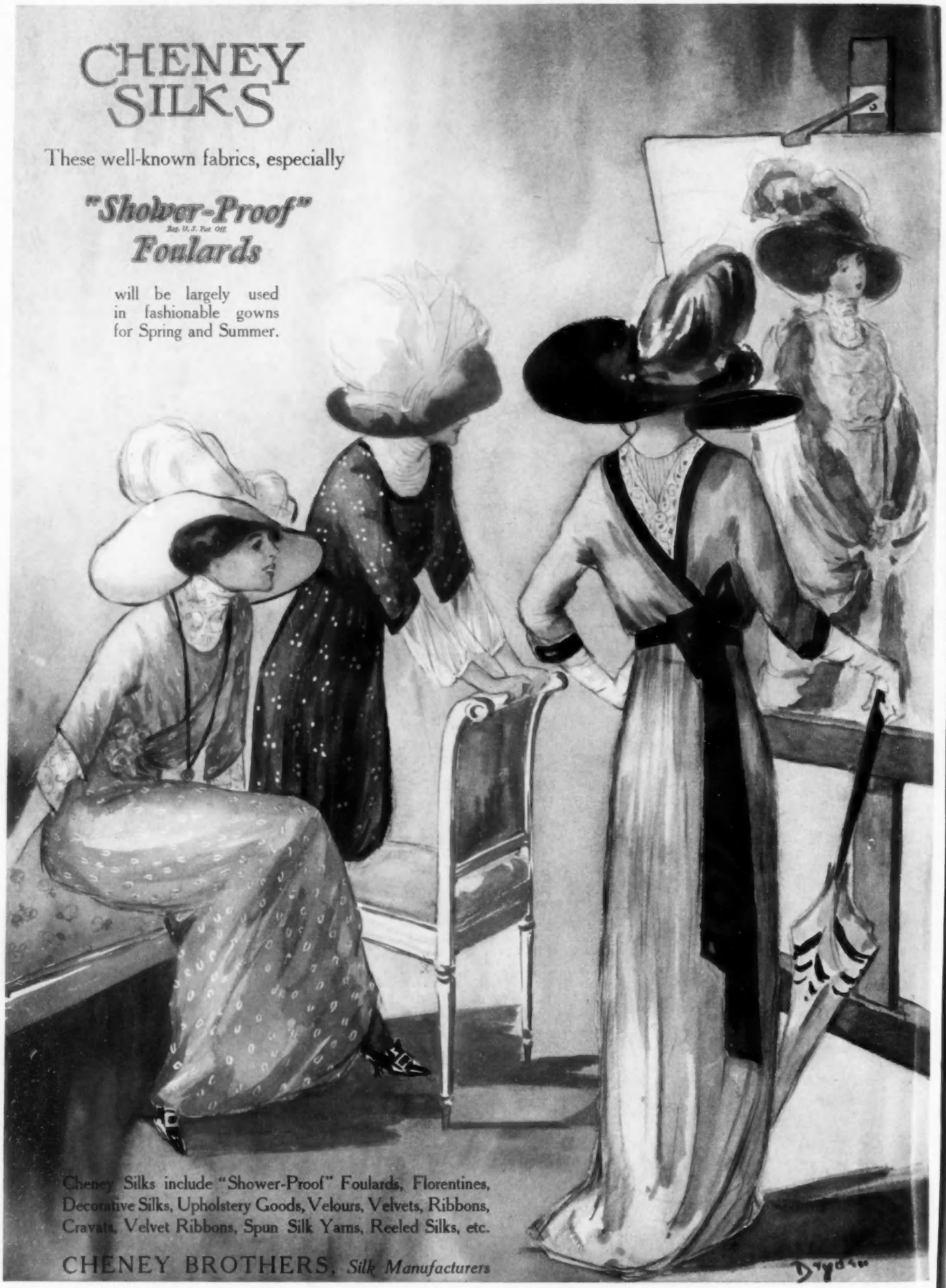

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